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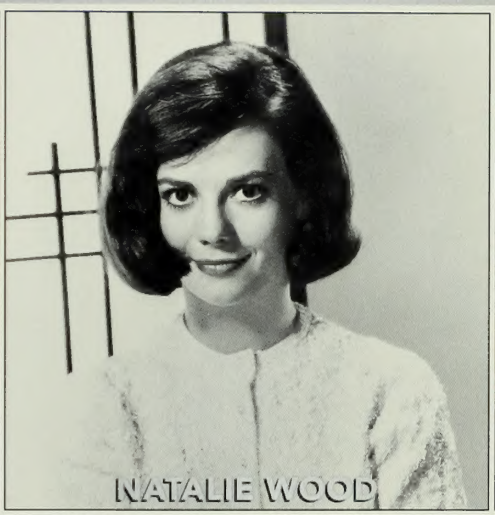
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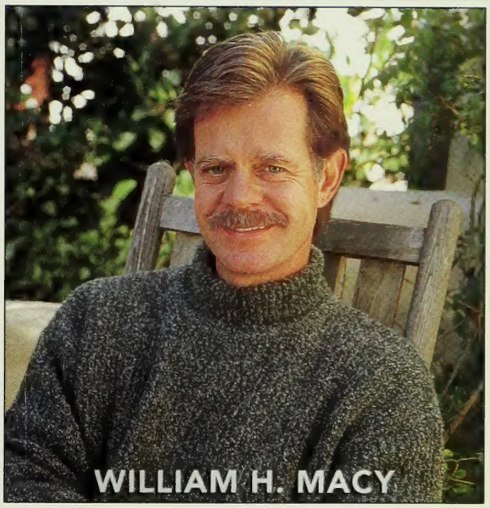
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# HOLLYWOOD AT HOME!



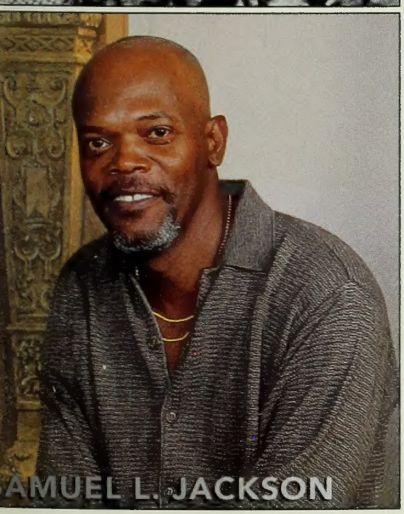


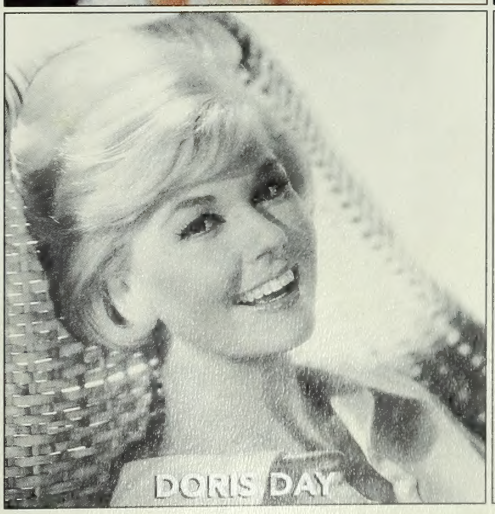


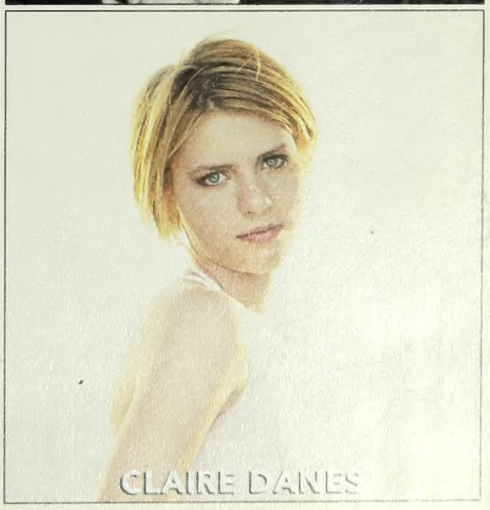








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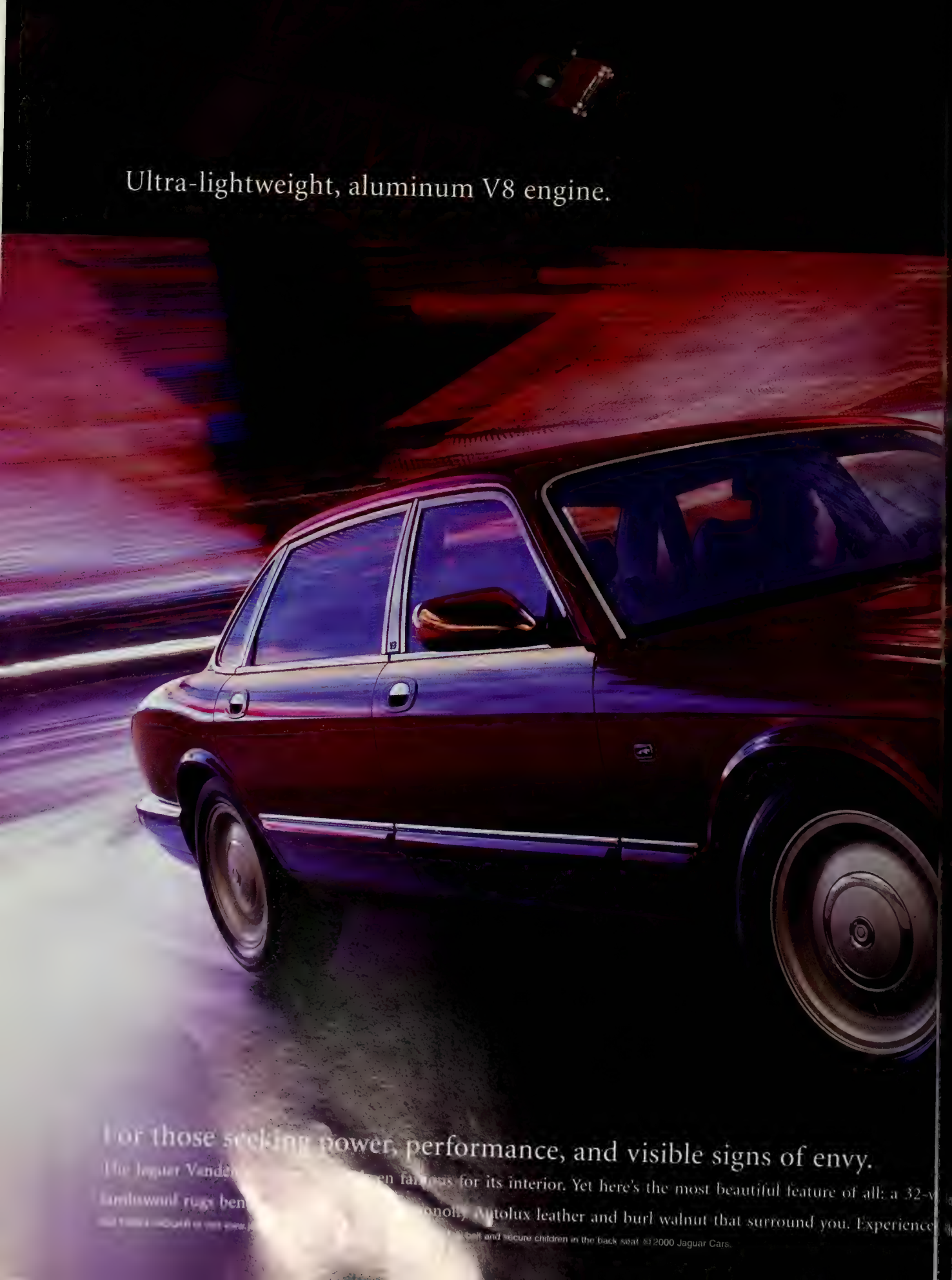
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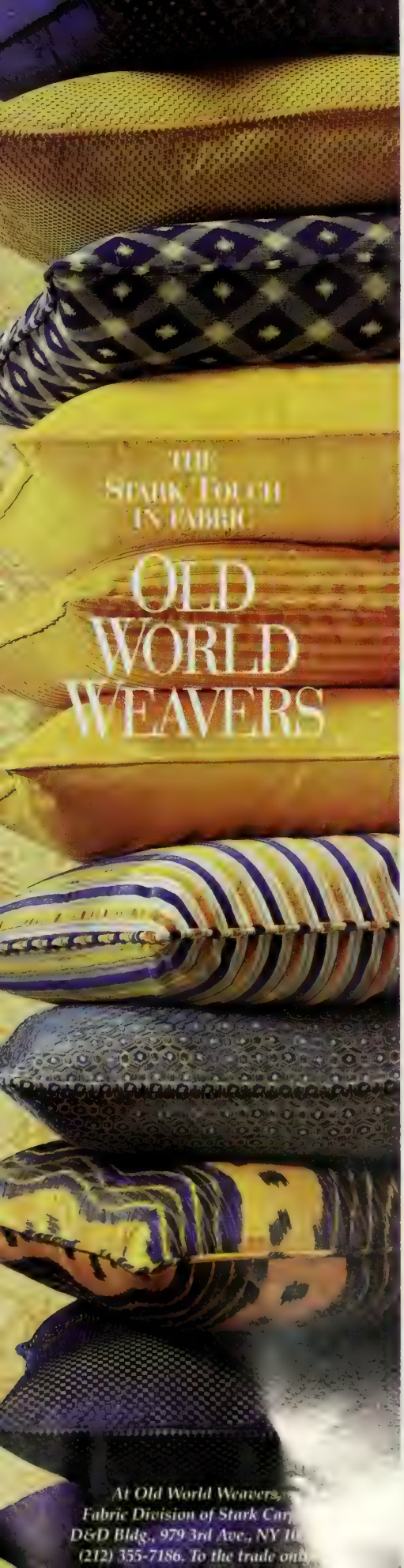
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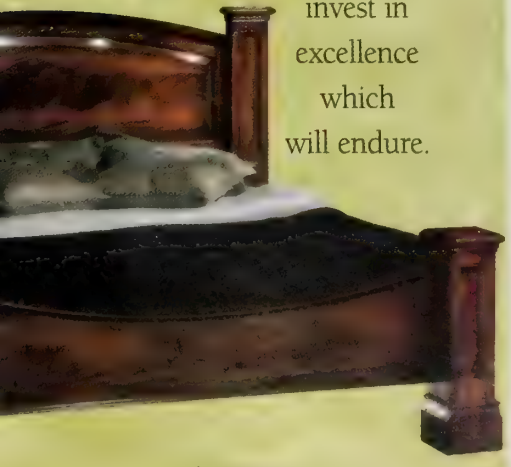


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I've just now had the time to read the January 2000 issue (which I am honored to be included in). It is a remarkable history of twentieth-century decorating—what wonderful pictures. Really great research. The issue is so good that my years of buying books on the subject seem wasted. This is the definitive text.
ROBERT A. M. STERN
NEW YORK, NEW YORK

You have done the interior design and decoration profession an inestimable service by publishing the January issue. The historical contribution of all the essays on American and international designers of the near past is profound. To my knowledge, such a compilation has not yet appeared in book form, and certainly not with such luscious photography. Congratulations.
SUZANNE STEPHENS
NEW YORK, NEW YORK

Reading your January issue was like taking a crash course in interior design history. It was a pleasure to learn about this subject via well-written articles and beautiful photographs. This marvelous issue is collectible and memorable.
FERNANDA RAMIREZ
CARACAS, VENEZUELA

My wife, LaTanya, and I would like to thank you and commend you for including our friend and designer, Cecil Hayes, in your august list of the top one hundred designers and architects. We agree with you! She is among the most talented of her generation and her profession.
SAMUEL L. JACKSON
ENCINO, CALIFORNIA

Thank you, *Architectural Digest*, for your January issue. I was very interested in the articles on Jansen and Henri Samuel, because I worked with them. Also, I collaborated with the designer Jules Leleu in the 1950s. An association of the friends and family of Leleu and other designers, of which I am president, is located in Boulogne-Billancourt, where there is also a museum that houses the archives of Leleu's work.
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BOULOGNE-SUR-SEINE, FRANCE

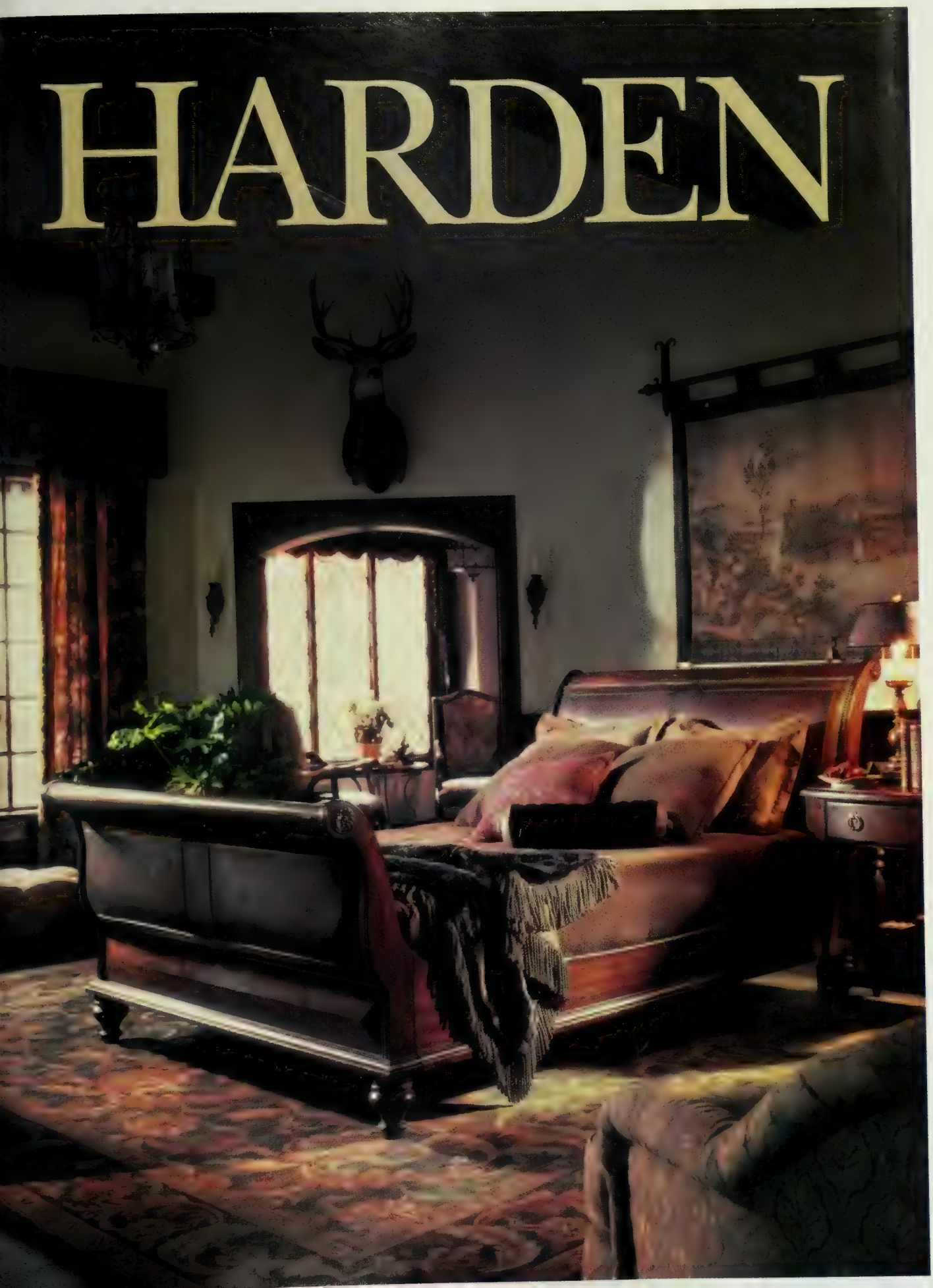
Your February issue was outstanding—my all-time favorite. Please do this again, maybe twice a year at least.
RITA B. GROH
FORT MYERS, FLORIDA

I've been collecting *Architectural Digest* for more than twenty years. However, your February 2000 Before and After issue leaves a lot to be desired. How can you justify a photo of a room with a hole in the wall as a Before photo? Some of the photos look like they don't even match the project. This issue will not be going in my collection.
VINCENT DE FONSECA
PENNSAUKEN, NEW JERSEY

It is always a pleasure to examine the latest issue of *Architectural Digest*. I am constantly studying the unique architecture that your publication brings to life. I would, however, like to make a suggestion regarding February's Before and After issue. As I viewed each comparison, I could not help but realize that over half of the Before photographs were actually In Progress. I was hoping to see exactly what the architects and designers faced when they arrived. After all, almost anything would be an improvement over a construction-site photograph.
STEPHEN B. JOHNSON
BLAIRSVILLE, GEORGIA

I love your magazine and its pictures. For those of us who are not professional decorators or architects, it's a boost to the creative juices, especially when there is so much plain old ugliness and poor taste in the world.
MARK A. SIMPKINS
SALT LAKE CITY, UTAH

The editors invite your comments, suggestions and criticisms.
Letters, *Architectural Digest*, 6300 Wilshire Boulevard, Los Angeles, California 90048.
E-mail: letters@archdigest.com


HARDEN



BENNETT NOLAND

*This issue, perhaps more than any other, is filled with stories. Along with our photographs of wonderful Hollywood homes past and present, there is a wealth of remarkable Hollywood stories, told by the talented group of writers listed below. Each story is a window onto a particular life, a particular time, a particular piece of the Hollywood dream. I urge you to read them all. Next month we visit Elton John at his residences in England, France and the United States; Norman Lear in Los Angeles; noted publisher Kevin Kelly in Dublin; fashion mogul Carlo Benetton in Argentina; and best-selling author Sue Grafton in Montecito, California. We also present new projects by Jacques Garcia, John Stefanidis, Mariette Himes Gomez and Shope Reno Wharton. Other highlights in the May issue include Philip Johnson's critical survey of some of Germany's high-profile new architecture, and Victoria Hagan's best sources for art and antiques on Nantucket. Read on!*

***Paige Rense***
*Editor-in-Chief*

**Donald Albrecht** is the exhibition director of "The Work of Charles and Ray Eames: A Legacy of Invention," organized by the Library of Congress and the Vitra Design Museum. His books include *Designing Dreams: Modern Architecture in the Movies.*

**Steven M. L. Aronson**, an *Architectural Digest* contributing writer, is currently writing *Class Act: The Life of Leland Hayward.*

**Cari Beauchamp** has written about film and filmmakers for *The New York Times*, the *Los Angeles Times* and *Variety*. She is the author of *Without Lying Down: Frances Marion and the Powerful Women of Early Hollywood.*

**Irene Borger** is the artist-in-residence at AIDS Project Los Angeles and the program director for the CalArts/Alpert Award in the Arts.

**Christopher Bram** is the author of six novels, including *Father of Frankenstein*, which was made into [illegible]-winning movie *Gods and Monsters*. [illegible] novel, *The Notorious Dr. August: [illegible] and Crimes*, will be published in [illegible] Morrow.

**Patricia Leigh [illegible]** design and architecture for [illegible]*mes.*

**Thomas Carney** has written for *The New York Times*, *Esquire* and *Rolling Stone*.

**Charles Champlin** is a former arts editor and columnist for the *Los Angeles Times*. His books include *George Lucas: The Creative Impulse* and *Hollywood's Revolutionary Decade*.

**Susan Cheever** is an *Architectural Digest* contributing writer. Her memoir *Note Found in a Bottle* was published last year by Simon & Schuster.

**Gerald Clarke**, who wrote *Capote*, is the author of *Get Happy*, a biography of Judy Garland, which is being published by Random House in March.

**Nancy Collins**, an *Architectural Digest* contributing writer, has been a correspondent for ABC News. She is the author of a memoir collection, *Hard to Get.*

**Hunter Drohojowska-Philp**, a writer who specializes in art and design, is working on a biography of Georgia O'Keeffe.

**Anne Edwards** is the author of *Vivien Leigh: A Biography* and *Road to Tara: The Life of Margaret Mitchell.* Her most recent book, *Diana and the Life She Led*, will be published in May by St. Martin's Press.

**Michael Frank** is an *Architectural Digest* contributing writer. His short stories, essays and articles have appeared in *Antaeus*, *The Southwest Review* and *The New York Times.*

**Peter Haldeman** is a freelance writer based in Los Angeles. His work has appeared in the *Los Angeles Times*, *The New York Times* and *Travel & Leisure*.

**Aljean Harmetz** covered Hollywood for *The New York Times* for 12 years and has written four books on the movies, including *Round Up the Usual Suspects: The Making of Casablanca* and *The Making of The Wizard of Oz.*

**Elizabeth Lambert** is an *Architectural Digest* contributing writer who lives in London.

**Gavin Lambert**, the author of *The Slide Area*, *Inside Daisy Clover* and *Running Time*, wrote the screenplays for *Sons and Lovers*, *The Roman Spring of Mrs. Stone* and *I Never Promised You a Rose Garden*. He also wrote *On Cukor* and biographies of Norma Shearer and Alla Nazimova. *Mainly About Lindsay Anderson* will be published in October by Knopf.

**Charles Lockwood** has written seven books about architecture and cities, including *Bricks and Brownstone*, *Dream Palaces: Hollywood at Home* and *The Estates of Beverly Hills*

*continued on page 2*



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## CONTRIBUTORS

*continued from page 26*

**DAVID MCCLINTICK**, the author of *Indecent Exposure* and *Swordfish*, writes frequently about Hollywood.

**JOHN MERONEY**, a journalist and an associate editor of *The American Enterprise*, often writes for *Forbes* magazine.

**MITCHELL OWENS** is an *Architectural Digest* contributing writer. He is working on a biography of Pauline de Rothschild for Clarkson Potter.

**PENELOPE ROWLANDS** has contributed to *Vogue*, *Art & Auction*, *The New York Times Magazine*, *Premiere* and other magazines. She is currently writing *Weekend Houses* for Chronicle Books.

**ANNETTE TAPERT**, the author of *The Power of Glamour*, is an *Architectural Digest* contributing writer.

**PAUL THEROUX**, the author of *The Mosquito Coast* and *Sir Vidia's Shadow*, recently completed *Fresh Air Friend: Travel Writings*, which will be published by Houghton Mifflin in April.

**JUDITH THURMAN** wrote *Isak Dinesen: The Life of a Storyteller*, which won a National Book Award. Her most recent biography is *Secrets of the Flesh: A Life of Colette*. She served as an associate producer of the film *Out of Africa*.

**ROBERT TOWNE** is a screenwriter, director and producer. His many film credits include *Mission: Impossible*, *The Firm*, *Shampoo*, *The Last Detail* and the Oscar-winning *Chinatown*.

**EDWARD BARON TURK**, a professor in the Comparative Media Studies program at the Massachusetts Institute of Technology, is the author of *Hollywood Diva: A Biography of Jeanette MacDonald* and *Child of Paradise: Marcel Carné and the Golden Age of French Cinema*.

**NICHOLAS VON HOFFMAN** is an *Architectural Digest* contributing writer. Among his many books are *Make-Believe Presidents*, *Capitalist Fools* and *Citizen Cohn*.

**MICHAEL WEBB**'s latest books are *New Stage for a City* and *Through the Windows of Paris*, in addition to a series of monographs on residential architecture.

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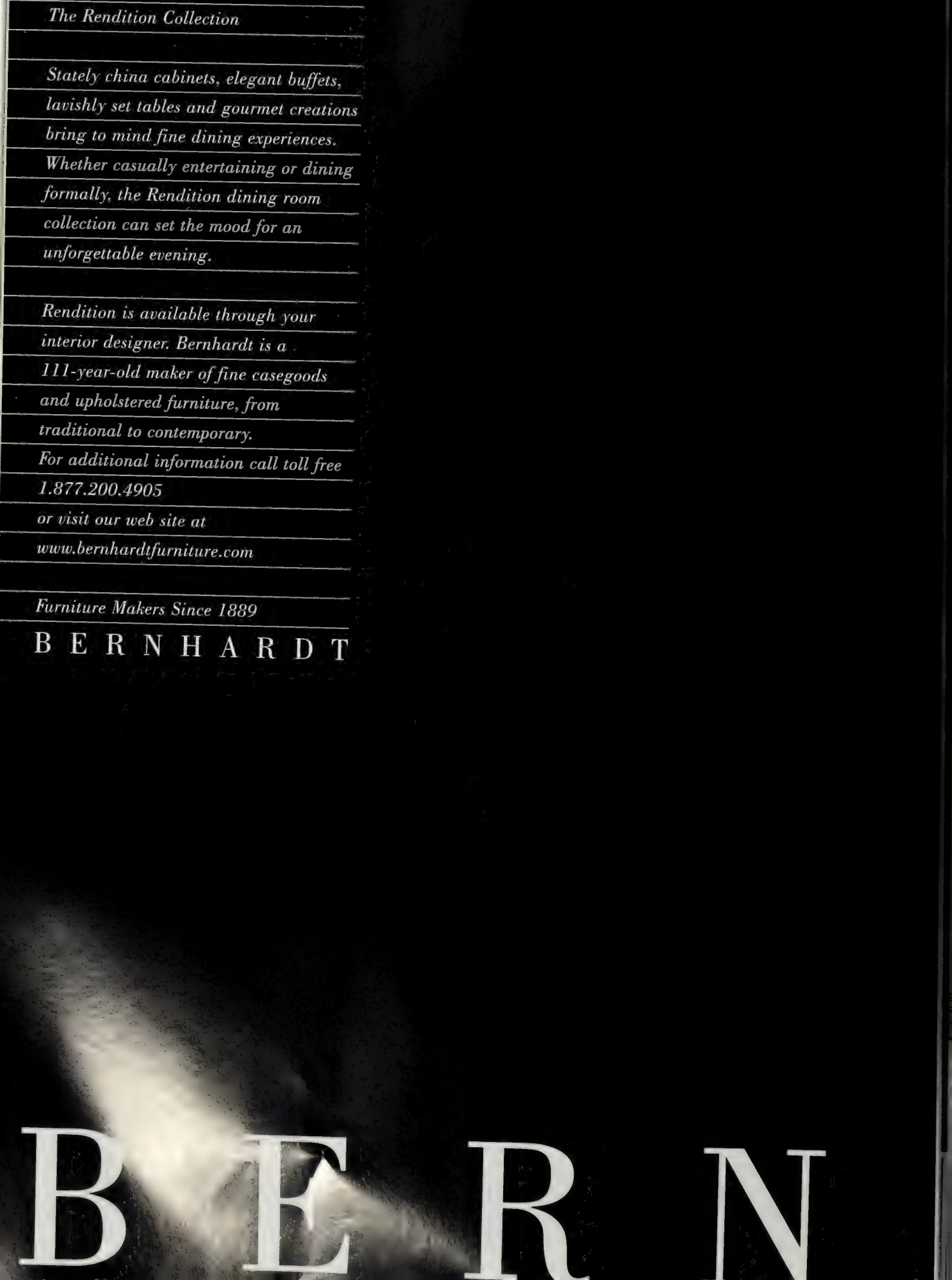
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## A LANDMARK GOTHIC REVIVAL



JONATHAN THOMPSON/THE LANDMARK TRUST



KEITH HAMSHERE ©1999 DANJAQ LLC AND UNITED ARTISTS CORPORATION

England's **Landmark Trust** doesn't typically allow movie production crews onto the properties that the organization is entrusted with preserving, but when Russell Lodge, a location manager for *The World Is Not Enough*, asked for permission to film outside the Gothic Temple in Stowe, the answer was yes. It is during the first 30 minutes of the latest Bond adventure that the 18th-century pavilion (above) is shown on the screen as a backdrop for James Bond, played by Pierce Brosnan, and other characters (above right) attending a funeral.

The temple, with its domed ceiling (right), was designed by James Gibbs, who had, with William Kent, become the chief architect at Stowe. Because of its churchlike character, the temple was sparsely furnished and was used mostly for brief visits—the tower offers sweeping views. The temple was restored in the 1960s and '70s and is available to rent for short stays. The Landmark Trust, Shottesbrooke, Maidenhead, Berkshire SL6 3SW; 44-1628-825-925.



JONATHAN THOMPSON/THE LANDMARK TRUST

## TOUCH OF SWEDEN



ROBERT ELIAS

**From Los Angeles' Karl XII Swedish Antiques, the Sofia chair**

The best people in the business are telling me, 'This can't be a copy,'" says Annika Bogart Elias, whose Gustavian-style furniture has been a hit with interior designers, from **Frank Pennino** on the West Coast to **David Easton** on the East. The Swedish-born Elias, who owns **Karl XII Swedish Antiques**, started maki[illegible] reproductions at the request of [illegible] couldn't find a set of ant[illegible]irs or the right size [illegible] to find eight or te[illegible] in Stockholm, they'd be prohibitively expensive, and the government might not let me export them," says Elias.

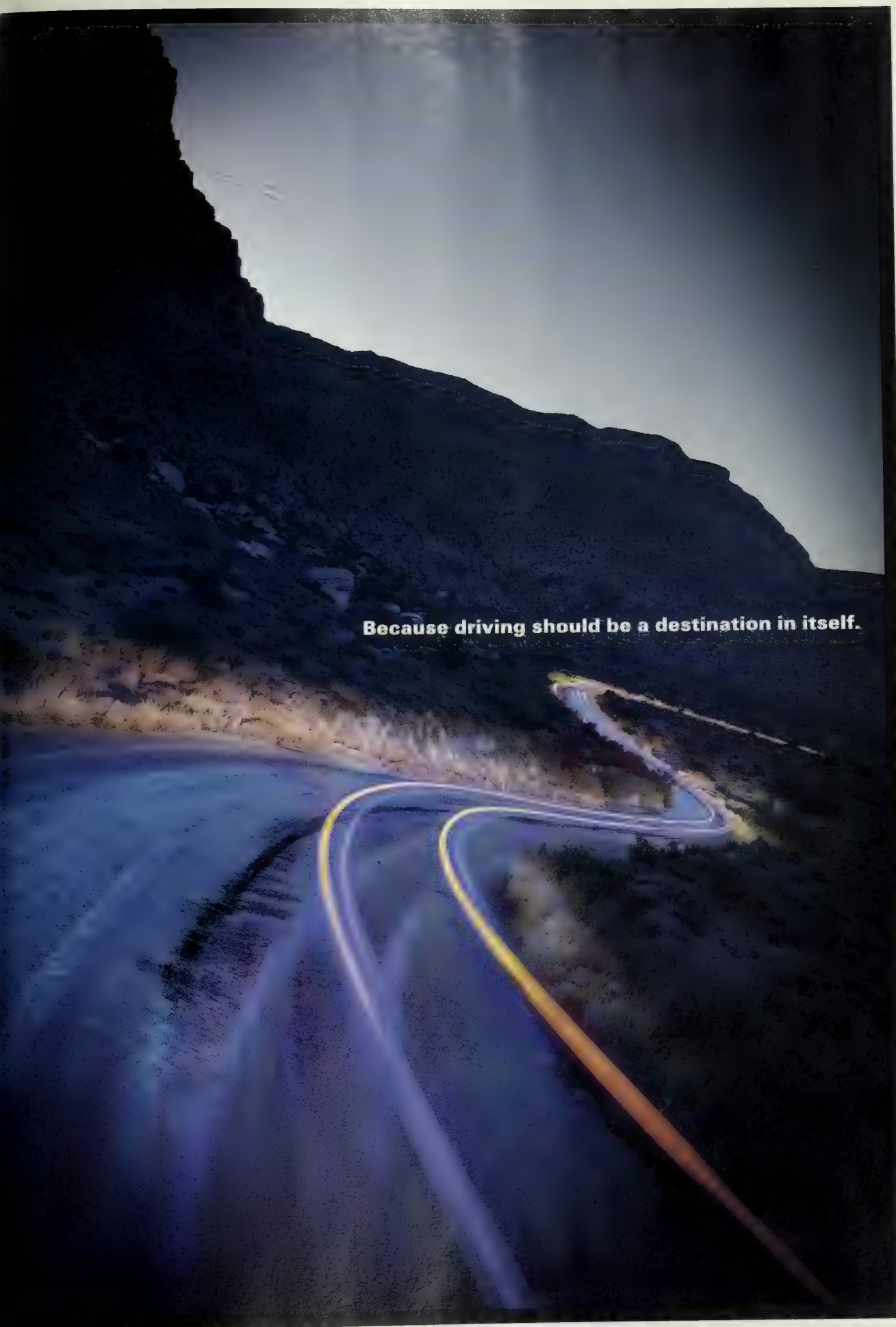
The Haga Collection is made in Los Angeles, where Elias's antiques shop is located. "Using Chippendale and Queen Anne as scale models, I designed the chairs to have higher and wider seats than the originals for comfort, and the tables are an inch taller," she explains. Karl XII Swedish Antiques, [illegible]28 Melrose Pl., Los Angeles, [illegible]0069; 323/852-0303.

**The Fredrika table, available in any size or painted finish**



ROBERT ELIAS

*continued on page 49*


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ROBERT ELIAS

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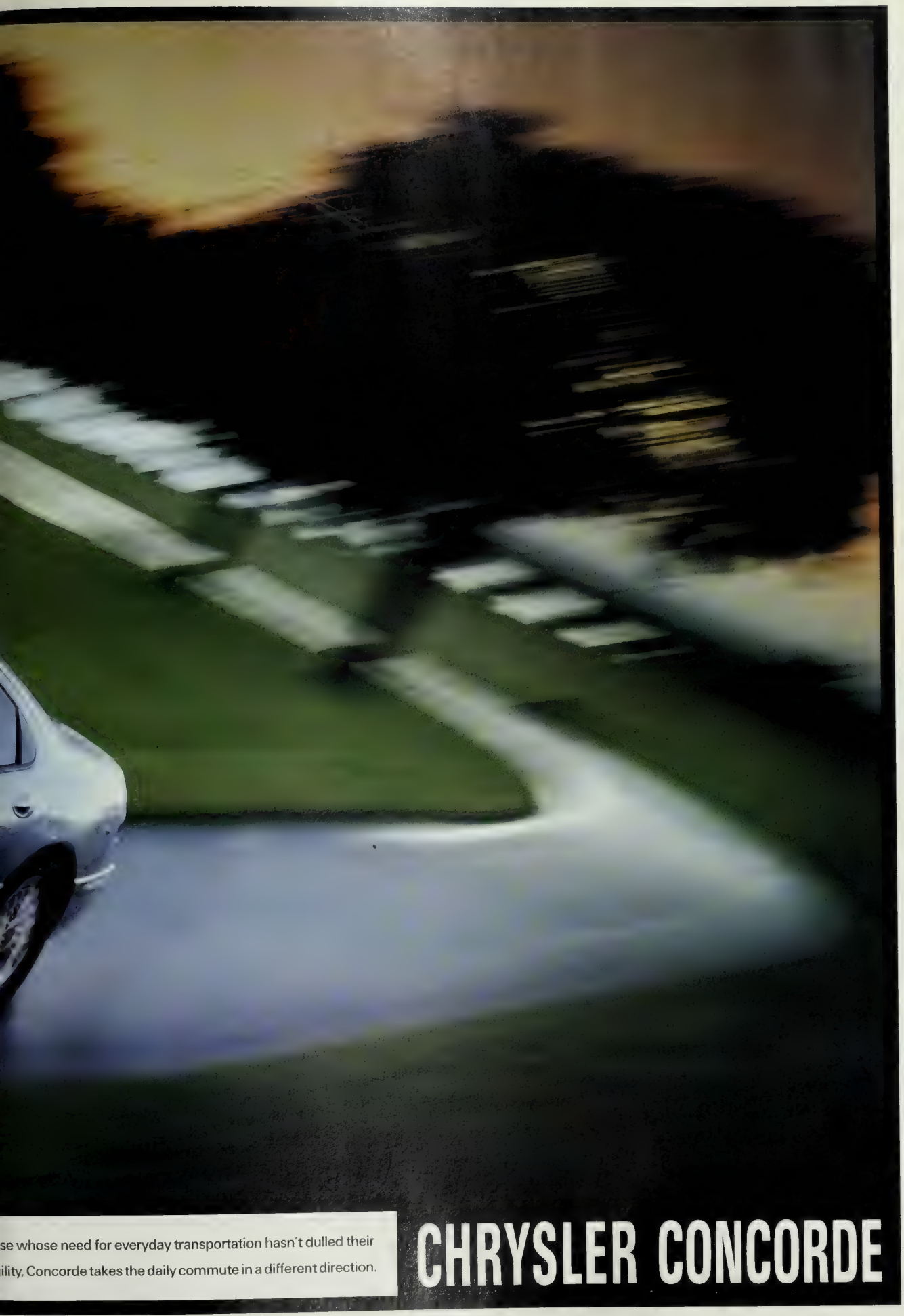
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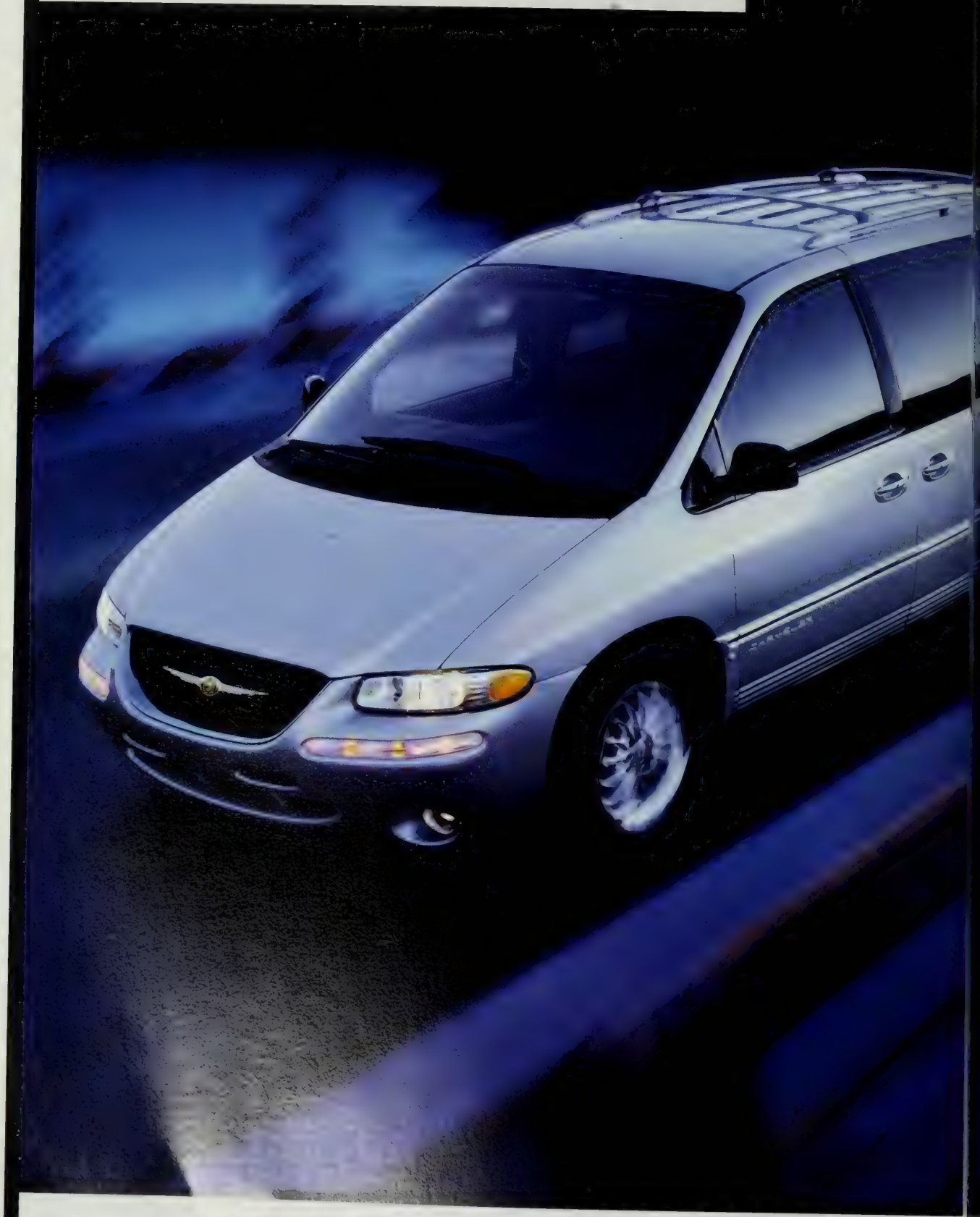
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the Town & Country Limited. With
sh the journey were a bit longer.
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ROBERT ELIAS

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er 300s has never faded. That spirit is intact in the 300M, reverberating
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ou should be able to experience that just as strongly in a minivan as in a high-performance

eft to right: Sebring Convertible, 300M, Concorde, Sebring Coupe, LHS, Cirrus, Town & Country.

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## ORIENTAL SENSATION

**Bruce Gregga** and **Thomas Allardyce** may not see Kim Mascheroni-Kieler very often, but what they see in her **Kim3** shop (right) in Los Angeles, they say, is beautiful. "The cabinets, tables and small-scale items that she brings from China I've never seen on the market before," says Allardyce. "She has a refined way of looking at furniture, and the quality is very high."

Mascheroni-Kieler (far right), a former buyer for Nordstrom, has been selling antiques and reproduction furniture for only five years, but in that short time she has opened four shops in California and is planning two others in San Francisco and in Europe. "Each of my stores has a different orientation. In Santa Barbara, my first location and the largest, I cover all of Europe, from England to Romania. Carmel is similar, and Montecito is more like a gallery. In Los Angeles the inventory is from Asia and the Pacific Rim—lacquered cabinets, Tibetan chests, Thai Buddhas, *huanghuali* furniture, Indonesian tables made from old teak, plantation chairs and Qing and Ming pots," she notes.

She spends almost half the year abroad in search of unusual pieces and supervising their restoration in China. Her latest find: 48 16th- to 19th-century colonial Philippine pieces, such as a wide round red-narra table with a fern design carved into the ebony legs. Kim3, 8923 Beverly Blvd., Los Angeles, CA 90048; 310/859-3844.



CHRISTOPHER DOW

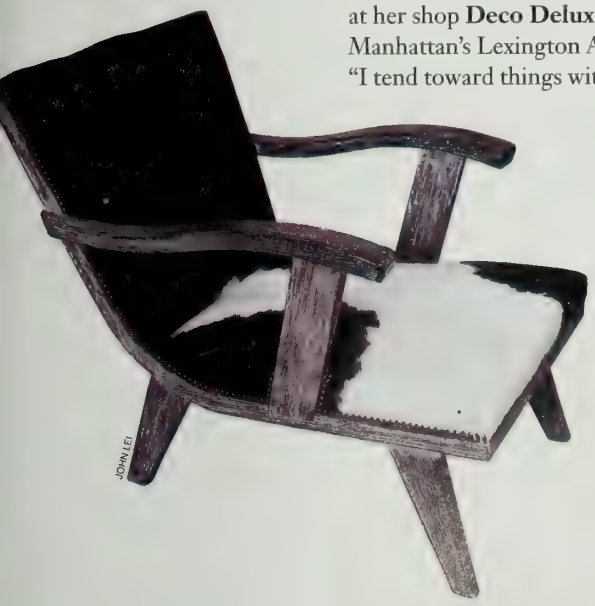

CHRISTOPHER DOW

## AN EYE FOR DECO

**At Deco Deluxe, a 1940s Italian chair**

**A dinanderie vase of copper, silver and brass**

Give me a circle and a square, and I'm happy," says Sandi Berman, who shows 1930s and '40s accessories such as sconces, boxes and vases at her shop **Deco Deluxe**, on Manhattan's Lexington Avenue. "I tend toward things with clean lines." Berman, whose clients include **Juan Montoya**, has French, American, Italian and Austrian pieces that have one thing in common: "They're all simple and unadorned," she says. The inventory at her tiny shop, which measures 250 square feet, might include a vase of copper, silver and brass signed "Royer," Desny bowls and trays, and silver-and-glass sconces, as well as some furniture, such as a pair of 1940s Italian unfinished-wood armchairs with calfskin seats and backs stenciled in a pony print.


JOHN LEI


JOHN LEI

Berman shows larger pieces at **Skyscraper** (AD at Large, Nov. 1999), where the emphasis has changed to lighter and less bulky-looking furniture. "I won't pass up something that's beautiful and of the right quality for the period because it wasn't signed," she says, "and I don't like to try to attribute pieces." Deco Deluxe, 993 Lexington Ave., New York, NY 10021; 212/472-7222.

*continued on page 52*





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## A HUDSON OASIS

When Philippe Soule and Joseph Best moved their store, **Escabelle**, from Manhattan to Hudson, New York, their clientele—including **Benjamin Noriega-Ortiz**—followed. "Now we have more space and a big garden to show our new line of outdoor furniture," says Soule, who has also become involved in landscape design. The eclectic mix includes contemporary light fixtures in mica and metal mesh by Stephane Pagani, weather-resistant garden furniture by Loom Italia (left), Odegard's custom-made hand-dyed rugs from Tibet and the Rêve de Soie line of fabrics from Thailand. Soule and Best specialize in pieces from Burgundy, since those have "the simplest, most masculine lines," and they're likely to upholster a pair of early-19th-century Provençal chairs (above) in a bright orange Thai silk. Escabelle Home & Garden, 307 Warren St., Hudson, NY 12534; 518/822-0222.



GEORGE OBREMSKI



GEORGE OBREMSKI

## ETHNIC VARIETY IN LOS ANGELES

Linda Marder shopped at Arté de Mexico for Candice Bergen's house (*AD*, Oct. 1999), as did **Ron Wilson** for Cher. Located in North Hollywood—with an additional showroom called **Arté International Furnishings** in Orange County—the antiques purveyor has expanded in recent years to offer pieces from India, [illegible] and Southeast Asia. "My father started bringing things from Mexico 30 years ago," president David Stoffel says. "Now we have 245,000 square feet of merchandise, including reproductions." There are armoires, tables, handwrought light fixtures (above) and columns (right). One of the store's specialties is transforming architectural elements into furniture. "A 200-year-old carved monastery door from Nepal [far right] became a headboard," says Stoffel. Arté de Mexico, 5356 Lankershim Ave., North Hollywood, CA 91601; 818/769-5090.



CHRISTOPHER DOW



CHRISTOPHER DOW



CHRISTOPHER DOW

*continued on page 54*

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KEES HAGEMAN



KEES HAGEMAN

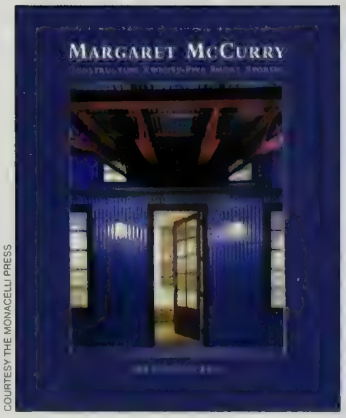
"How old an antique is or where it's from doesn't interest me," says Dutch dealer and designer **Joke de Groot** (above). "I buy antiques on my intuition, and I sell my own taste." What de Groot sells from a six-room converted house (above right) in Maastricht is French, Belgian and some Chinese and Indian antiques, contemporary teak furniture and new and old garden statuary. She also stocks antique Belgian cupboards, ceramic and iron lamps from France, painted Italian terracotta pots and light blue Portuguese ceramic bowls, and her son makes 1920s-style sofas. De Groot, who represents 30 fabric and wallpaper companies, including Ralph Lauren, Osborne & Little, Nobilis and Mulberry, says, "I have everything a person needs to decorate a house, from start to finish." Joke de Groot, Bredestraat 7A, 6211 HA Maastricht, 31-43-325-1482.

## MEN OF METAL

In 1880 Henri Pouenat, who trained at the Ecole Nationale Supérieure des Arts Décoratifs in Paris, started an art-metal workshop that today continues to make stair railings, light fixtures and furniture for designers and architects. **Peter Marino** recently hired **Pouenat Ferronnier d'Art**, which is a member of the Master Projects consortium of French craftsmen, to make banisters (below left) for the Christian Dior boutiques that he designed in Paris and London, and the company produces everything from small brass sculptures to large gates for clients throughout the world. "We take measurements on-site, fabricate in our workshops and install the metalwork," says Geoffroy Millet, a partner in the firm. A fifth-generation Pouenat, François, also is one of the owners; his father was a student of Gilbert Poillerat's and worked for some of the major designers of the 1930s and '40s, including [illegible] at Ferronnier [illegible], 28 ave. d'Orvilliers, 03006 Moulins; 33-4-70-44-06-75.



COURTESY POUENAT FERRONNIER D'ART




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## McCURRY ON RECORD

Starting from her stint as an interior designer for Skidmore, Owings & Merrill, *Constructing Twenty-five Short Stories* is a retrospective of architect **Margaret McCurry**'s work to date. The autobiography gives detailed accounts of 19 of McCurry's residential projects, along with commercial jobs, such as an art gallery in Chicago, where her practice is based. "They're not individual stories," says McCurry. "They're interwoven. For instance, the gallery owner also hired me to build a log cabin in Colorado [*AD*, June 1991], and the client for whom I designed an apartment in Chicago [*AD*, Apr. 1997] also wanted a house in Aspen [*AD*, May 1999]. Then he referred me to a friend, and it goes on and on."

McCurry's stories, accompanied by 200 pictures, are in-depth assessments of her projects, which span the U.S. "I discuss how each house was made and why," she says. Her philosophy is evident throughout the book: "I'm an architect who designs with great concern for the interior." The Monacelli Press, $40.

*continued on page 58*


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PAM FRANCIS

## TEXAS ANTIQUER

What does a designer do when he's got warehouses full of antiques waiting for the right client and house? Why, open a shop, of course. "I've been buying antiques for 25 years, and I realized I had enough to sell for a lifetime," says **Joseph Minton** (left), whose store is on Slocum Street in Dallas's design neighborhood. "There are willow trees outside. It's a bit like the English countryside at the back door." An appropriate coincidence, since Minton's shop has a decided garden theme (above right), with antique statuary, Italian terra-cotta pots in large and small sizes, and trellises. "Antique marble mantels and



PAM FRANCIS

commodes look good in a gardeny environment," he adds, noting that part of his shop has furnishings, such as gilt mirrors, painted armoires and Louis Philippe mahogany pieces. Despite his inventory, Minton continues to shop in France, Italy and the Middle East. Joseph Minton Antiques, 1410 Slocum St., Dallas, TX 75207; 214/744-3111.

## CHINESE DRAGON IN LONDON

The Chinese trunks that **Anouska Hempel** likes to stack in some of her interior design projects come from **Snap Dragon**, Leonie Lee Whittle's place near the Colefax & Fowler and Pierre Frey shops on London's Fulham Road. Her inventory goes far beyond lacquered trunks, wood vases and Oriental-inspired cushions made of luxurious materials. "Designers come to us for our pieces and to have things specially made," says Whittle, whose regular clientele includes **Kelly Hoppen**, **John Stefanidis** and Victoria Waymouth.

While Snap Dragon looks like a small [illegible] large operation. Whittle grew up in Hong Kong with several [illegible] people in China [illegible] country for particularly [illegible] has requested, re[illegible] pieces and convert[illegible] nets into television [illegible]





JONATHAN PILKINGTON

**A lacquered cabinet, above, at Snap Dragon, left, in London**

daybeds into low tables. They also make contemporary pieces, such as tables and lamp bases, which she designs to complement the antiques. Snap Dragon, 247 Fulham Rd., London SW3 6HY; 44-207-376-8889.

*continued on page 60*

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JASON SCHMIDT

## JACKSON'S STEINWAY OPUS

I grew up playing the piano and was always interested in its development and design," says **Dakota Jackson**, who recently unveiled **Steinway & Sons**' Tricentennial Artcase Grand Piano. The making of the showcase instrument took almost two years and involved teams of people in Long Island City and in Hamburg. "There were so many people involved, it was like a film production," says Jackson, who enjoyed a career as a dancer and musician before becoming a furniture designer. "My staff worked with Steinway's designers and engineers, and we had other companies working on the hinge mechanisms."

How did Jackson envision the Steinway of the new millennium? "I updated the design of a classic piano very carefully and made it contemporary," says Jackson, describing how he added a gently curving strip of mahogany to the piano's back apron "to give it a light feeling" and how he engineered the lid, music stand and key cover to lift away from the main body so that "each component breathes." Steinway & Sons, One Steinway Pl., Long Island City, NY 11105; 718/721-7711. □



**Steinway & Sons' tricentennial piano by Dakota Jackson, above**

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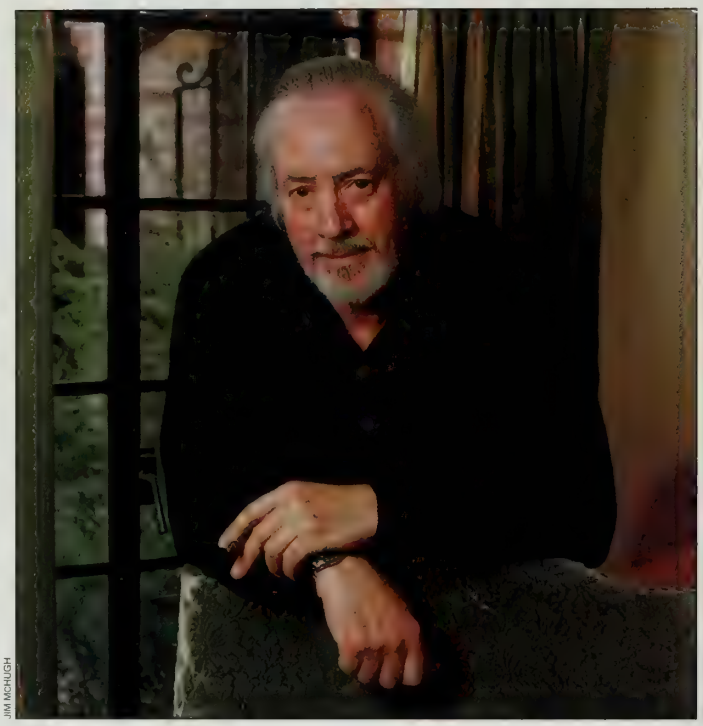

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# ROBERT TOWNE

## *CHINATOWN*—A SCREENWRITER'S EULOGY FOR LOS ANGELES

IT WAS IN EUGENE, OREGON, in April of 1971 that I ran across a public library copy of Carey McWilliams's *Southern California Country: An Island on the Land*—and with it the crime that formed the basis for *Chinatown*. It wasn't the compendium of facts in the chapter "Water! Water! Water!" or indeed in the entire book. It was that McWilliams wrote about southern California with sensibilities my eye, ear and nose recognized. Along with Raymond Chandler, he made me feel that he'd not only walked down the same streets and into the same arroyo but smelled the eucalyptus, heard the humming of high tension wires, seen the same bleeding madras landscapes. And so a sense of déjà vu was underlined by a sense of *jamais vu*: No writers had ever spoken as strongly to me about my home.

The rapacious effects of a housing development in Deep Canyon nearby and a photo essay called "Raymond Chandler's L.A." in the old *West* magazine provided, I think, the actual catalyst for the screenplay. The photos in *West*—a Plymouth convertible under a streetlight in the rain outside Bullocks Wilshire, for example—reminded me there was still time to preserve much of the city's past on film.



JIM MCHUGH

When I returned to L.A. from Eugene, I began to work on *Chinatown* by searching for the story in the streets. I took to driving around the city at night, through Silver Lake, Echo Park, down Temple, where the street lamps were low and yellow and nippled and the palm trees were high, with scrawny fronds like broken pinwheels, and now and then, on top of one of the precipitous and sandy hillsides of corner lots, concrete retaining walls cracked and droopy ice plant could never quite hold the earth in place, and you could still see an oil derrick looking like a rusty praying mantis, trying to suck the last few barrels out of the dying crabgrass in a backyard.

And if at five in the afternoon you happened to find yourself by Union Station during a Santa Ana, you could feel the warm dry itch across your skin and look down the tracks to the mountains and sky and the pastels of lavender, salmon and blue of old tile-topped motels long since blown to rubble. It was *this* city McWilliams and Chandler wrote about and that I remembered in those last few moments before sunset.

From garage sales in Venice to antiques stores in Santa Barbara, the Southland is littered with artifacts of its past. An old postcard from Riverside featuring a promenade of pepper trees would be thrust under my nose: Suddenly I remembered walking back from school with their messy green shade overhead, tiny dry leaves and

*continued on page 66*



MARY JANE/PHOTOBISON ARCHIVES

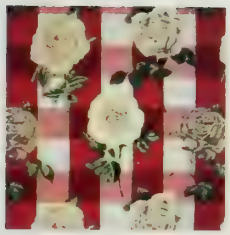
**Los Angeles native Robert Towne (above) was inspired by his early memories of the city to write *Chinatown*, set in the 1930s, which won the 1974 Academy Award for Best Original Screenplay. RIGHT: A San Fernando Valley orange grove in 1940.**



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# ROBERT TOWNE

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red-green BBs crunching on the sidewalk that their roots had raised and cracked beneath my feet. I was six years old, but childhood is never a memory. You may grow up and cover up, but now and then the blanket slips away, the child in you is naked, and memories become new and frightening again—you get stung by a bee and breathlessly await those first swelling milliseconds: Is it going to end with exquisite pleasure or exquisite pain? Memories swell in the same way. When we first feel them in our skin, there's that breath-catching moment before we know whether we'll feel grief or joy. We only know that, like childhood, neither emotion is ever really left in the past.

So *Chinatown* for me was an acknowledgment that I lived with things I loved but could no longer see. Even now, if I drive Western Avenue around Lomita and Torrance, I miss those stinky sloughs and their ratty cattails more than anyone would care to hear.

There are probably as many kinds of crimes as there are detective stories, as many homicides and thefts as there are hatreds and fears in the human heart. Whatever the crime in *Chinatown*, greed wasn't represented by money—land and water, respectively, did that. But the central crime of *Chinatown*—the wanton destruction of the past—wasn't a crime at all. Its perpetrators were far more likely to have junior highs or streets named after them than they were likely to go to jail. The truly murderous act in the movie was laying waste to land and to fragile communities as though they were an incidental part of Noah Cross's grand vision. It was a rape worse than Cross could visit on his own daughter—in hurting the land, he inevitably hurt all children, affected where they'd live and what they'd see and even what they'd breathe. When a crime can no longer contain or content itself with the past and insists on visiting the future, it's no longer a crime—it becomes a sin, very difficult to punish and even more difficult to dramatize.



MARC WANAMAKER BISON ARCHIVES

**Catalina, where a scene in *Chinatown* takes place, in 1937. Towne sequestered himself on the island to finish the script.**

No script ever drove me nuttier, as I tried to casually reveal mountains of information about dams, orange groves, incest and elevator operators. I finally banished myself and my growing shame to an island—in this case the cheapest, closest and, as it happened, most perfect—Catalina. There in the fall of 1972, inside the flaking white-and-green-trimmed clapboard of Banning Lodge, perched between Cat Harbor and Isthmus Cove, I wrote the heart of *Chinatown* with the aid and comfort of two friends, one of [illegible] lived with me and one who visited me in my [illegible] my dog [illegible] college my Jiminy [illegible]ckett, Mycroft Holmes and Edmund Wilson. Eddie would periodically drop out of the sky on a Catalina seaplane; Hira would chase forty head of buffalo into the wind sock waving at the shoreline of Cat Harbor, and I would whine and wring my hands—and slowly discover my invisible collaborator on *Chinatown*.

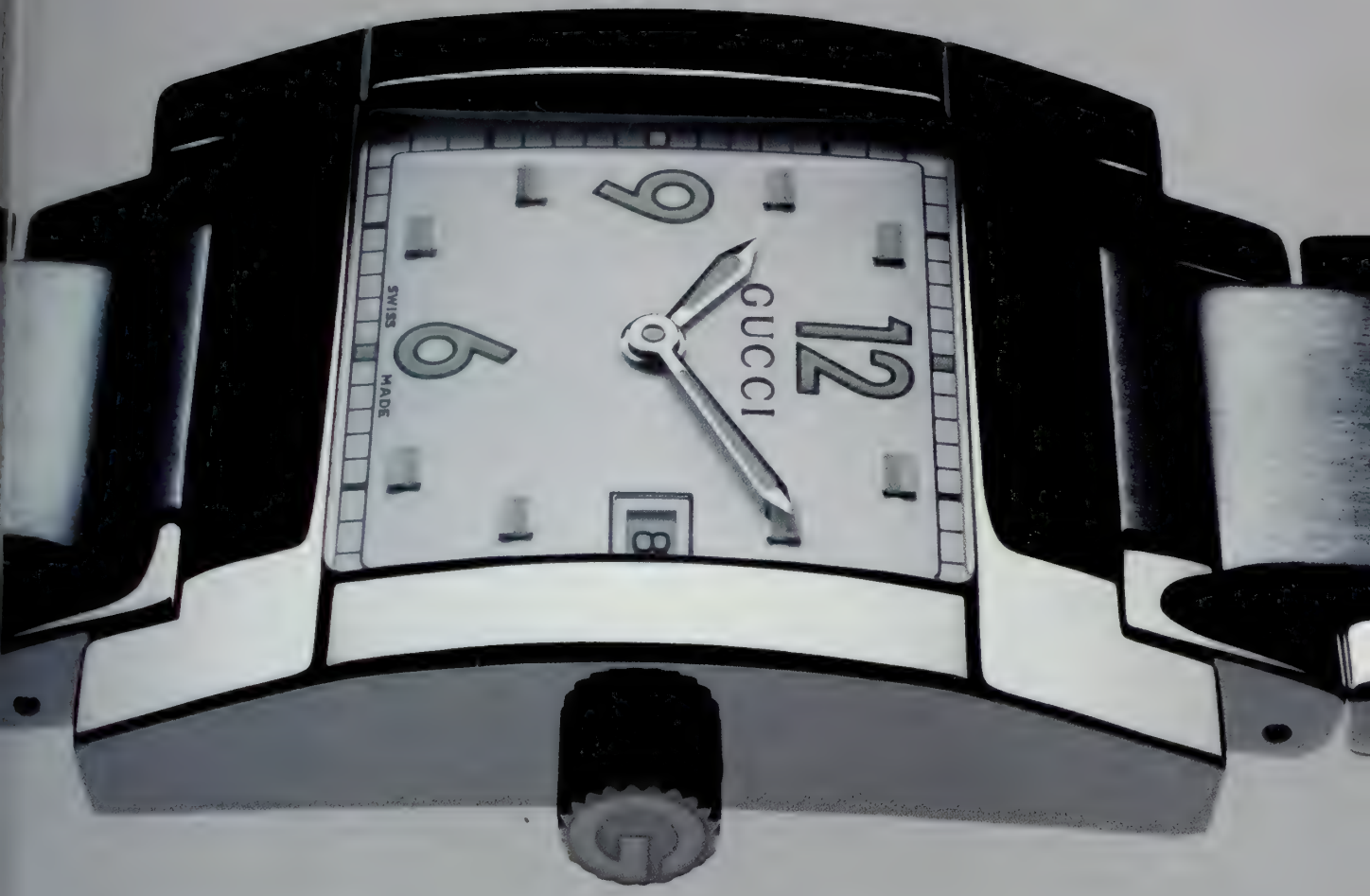
Go to the isthmus sometime. It's not much. A skinny little strip separates the two harbors, as though somebody with a clothespin pinched Catalina in half. From Isthmus pier to waterline, from harbor to harbor, we'd walk down an eighth of a mile of dirt road with its brace of silver-dollar eucalyptus and its rows of unevenly whitewashed stones looking like the dusty loosened teeth of a yawning fossil. Hira, of course, could lope it in moments and still have leisure to stop and generally have his way with a rock, tree, buffalo chip or even a stray buffalo or two.

There are more buildings: Huddled under high eucalyptus at a point that must be midway between the two [illegible]oves is the California Yacht Club, its brick-red wooden slats velvety with dust and probably unchanged since the Union Army built it for barracks nearly a century and a half ago. Add some trailers, the Bombards' tiny ranch-style house with its sprig of bougainvillea, the Jon Hall movie-set bar from the twenties expanded to a restaurant, and an adjacent marine-accessories market (everything you always wanted for your Evinrude and more), and you've pretty much got it—except for the battered phone booths and public restrooms and showers in landlord green. And except for something else—the air.

It was the air that brought me home, or rather brought home to me Los Angeles as it had been in 1940. One way and another it came to me with every fresh breath.

Like my struggling detective, Gittes, and my dog, Hira, I have always been, to some extent, led around by the nose. As with them, stray scents in the air have more than once aroused my appetites, my curiosity, my memory. Smell, I think, is the most resonant

*continued on page 68*




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# ROBERT TOWNE

*continued from page 66*

sense we possess. A whiff of dry weed, cactus or wet paint on an open porch, and in the split second the impulse makes its tiny synaptic leap, it's liable to leap another forty years into the past, into another age, another country.

So the Catalina air literally inspired me. It brought back my body—the way it was to taste, touch, smell and see this city as a child. It made it clear enough to see the Milky Way at night, and it was quiet enough too. I remember sitting up on the hill with Hira one particular dusk. We were hunched in front of a few strands of barbed wire just below my two-room barracks-type bungalow, which hung on the Cat Harbor side of the hill twenty or so crunchy steps along a gravel path below the main lodge. The windward breeze was no more than a whisper, breathy and teasing on the back of my neck. It fluttered through Hira's white mop of a coat, through the high mustard plant and weeds around us, when—it must have been a hundred yards below, not far from that wind sock—I actually heard the raven that spread its wings to set down, feather by feather, like a bandleader shooting his cuffs.

I can't honestly say the air helped straighten out many plot points. But I can say there was never a moment where some errant breeze didn't bring me something that made me care, made me feel it was worth trying to straighten out the story, all the horrible melodramatic machinations that remove you farther from detectives and human life than any crossword puzzle.

It brought me back to saying that these things, dead and dying, that still linger in the air had more joy in them than I could have known, and this deft, adroit, dry, breezy collaborator of mine, rustling through weeds like a child wearing a sheet, this air was worth grieving over more than I ever supposed. There's no other word—*Chinatown* is a sort of eulogy for me.

It is a eulogy, I'm afraid, for things lost that would concern others about as much as a missing button or a dead rose. Easterners, for example, have tended to be a little snide about rapid weather and negligible change in seasons—things I have loved perhaps the most about Los Angeles. I've loved the first hint of October nipping through the sunlight after school; New Year's Day, chilly and clear as crystal, as though someone put the sun in the freezer overnight; the February rains that came with Valentine's and would flood intersections with muddy waters rushing around stalled cars; vacant lots in March that overnight sprouted thousands of sharp green spears you could pull and send with a clod of dark earth hurtling at another kid; little ponds of black polliwogs squiggling like animated commas. Then spring and summer would arrive with the smell of pepper trees mentholated more and more by eucalyptus, the green lots turning to straw, leaving foxtails in your socks and smelling like hay in the morning, the Santa Anas progressively drying the city into sand and summer smells.

Best of all, you could stand on the palisades overlooking Portuguese Bend and have the dry desert breeze at your back abruptly splashed with salt air from the sea crashing on the rocks and swirling tide pools a hundred feet below. Well—time, smog and development have virtually obliterated these pastel sensations for pastel sensibilities like mine. But like most things I truly value—the weather, along with love and health—they are more keenly missed by their absence than by any dramatic and pushy presence. In any case, as near as I can tell, the motive for the screenplay of *Chinatown* came out of thin air.

For the rest, I look out at the city, and this exchange from *Chinatown* between Gittes and Yelburton occurs to me:

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**YELBURTON**
(*referring to bandage*)
... my goodness, what happened to your nose?

**GITTES**
(*smiles*)
I cut myself shaving.

**YELBURTON**
You ought to be more careful. That must really smart.

**GITTES**
Only when I breathe. □



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# SELLING MARILYN MONROE

## PAUL THEROUX SITS IN ON ONE OF THE MOST FAMOUS AUCTIONS EVER

*Text by Paul Theroux/Photography by George Obremski*






**The personal property of Marilyn Monroe, sold at Christie's in New York last October, brought in a total of $13.5 million. ABOVE: Lord Hindlip was the opening-night auctioneer. LEFT: Writer Paul Theroux.**

THERE IS A POWERFUL element of fetishism in any auction of celebrity memorabilia, but this was fetishism in its highest form, and at the highest prices. In the brilliant spotlight, isolated on a pedestal, beautiful and absurd, Lot 2 glittered like a Surrealist's found object—a pair of red stiletto-heeled shoes. Rubious and very pretty, of course, yet no more than women's shoes. Staring fixedly at these shoes were a thousand eager faces. Superficially elegant, the atmosphere in Christie's main salesroom in New York was in fact much more visceral, even outlandish, and as dramatic as a cargo cult veneration rite of sacred totems.

Everyone in the room wanted those shoes, for they had been invested with the spirit of Marilyn Monroe, whose life was being celebrated and also reevaluated. The bidders in front of

*continued on page 74*


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# SELLING MARILYN MONROE

The Marilyn Monroe auction was one of the grandest examples of pure theater I have ever witnessed.





Every lot soared far above its presale high estimate. ABOVE: More than 100 phone lines, double the normal capacity, were arranged to receive phone bids from buyers around the world.

*continued from page 72*

me, an older woman and a young couple, were conferring suavely in Italian, and when the bidding began, it was the woman who matched and raised all comers. The bidding rose quickly from $10,000 to $20,000 and progressed through the $30,000s. The older woman was unfazed, and even at $40,000 she was briskly nodding.

"Forty-two thousand dollars," the auctioneer, Lord Hindlip, crowed and repeated, and a moment later, when the shoes were hers, the woman murmured, "*Sono contenta*"—"I'm happy." She was Signora Ferragamo, her son Massimo seated next to her. The red shoes also were Ferragamos.

The next lot was a pair of rhinestone earrings (actual value perhaps $50). Frantic bidding got them to $21,000. Four lots later, a small stack of denim blue jeans. In the second row, designer Tommy Hilfiger indicated an interest. After considerable opposition, m[illegible] than might be expected [illegible] secure a pair of unstyli[illegible] faded, crumpled thrift-sh[illegible] jeans last seen stretched [illegible] on Marilyn's incomparable body in the 1954 movie *R[illegible] of No Return*, Hilfiger [illegible] them for $42,550.

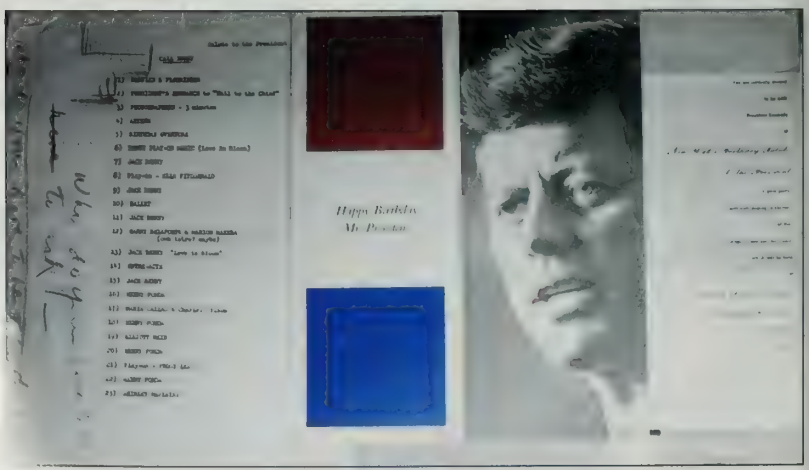
Those were the lowe[illegible] priced items. The white piano (an authentic relic from Marilyn's childhood), purchased by Marilyn's mother and once owned by Fredric March, went for $662,500—and the buyer was later revealed to be Mariah Carey. The DiMaggio eternity band went for $772,500; the sparkly dress known as the "Happy Birthday, Mr. President" dress was sold for $1,267,500, a world auction record for a woman's dress.

This auction, "The Personal Property of Marilyn Monroe," a name more suggestive than sonorous, was one of the grandest examples of pure theater I have ever witnessed. After months of publicity and a world tour of the choicest items, Marilyn Monroe's effects were auctioned in New York at this

*continued on page 78*

ABOVE: Worn by Monroe at President Kennedy's 1962 birthday salute, the "Happy Birthday, Mr. President" gown sold for $1,267,500—the high[illegible] amount ever paid [illegible] dress at auction.

BELOW: The invitation and call sheet from Kennedy's birthday celebration, held at Madison Square Garden, was estimated at a high of $15,000. The lot went for $129,000.



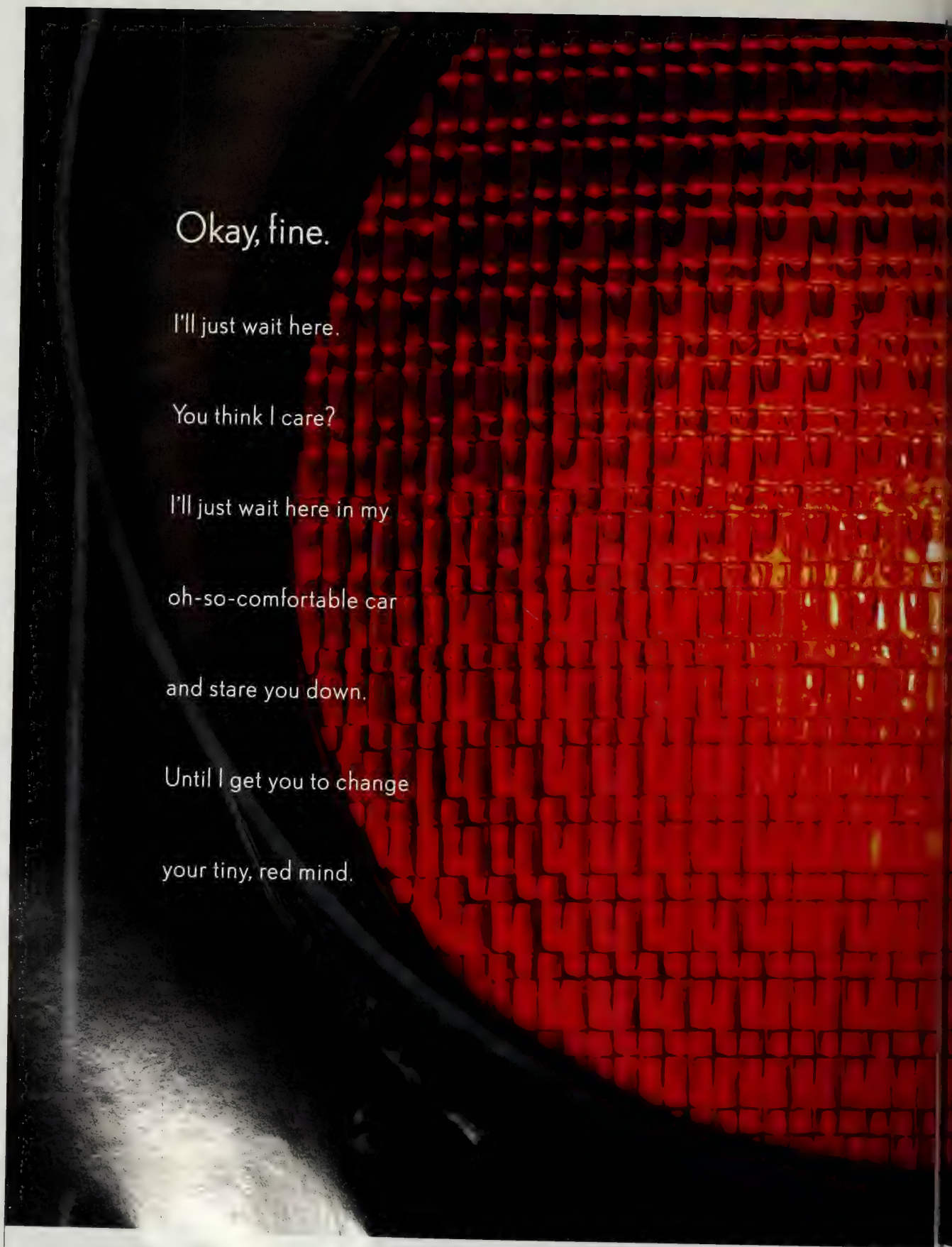
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# SELLING MARILYN MONROE





**Above Left: A pair of Salvatore Ferragamo rhinestone-encrusted scarlet stiletto-heel pumps were purchased by Wanda Ferragamo for $48,300. Above: Furniture and personal effects on display.**

*continued from page 74*

dramatic event spread over two days last October. The ballroom-size auction room was packed: a mass of seated bidders and spectators, bright-faced with eagerness and dressed as though for a party; nearly a hundred employees standing, holding telephones; at the back, a bank of television cameras, twenty or more, trained on the people and the lots as they were exhibited.

The items were spiritedly bid upon, yet behind those 576 lots is a sorry story of one of the loveliest, and unhappiest, women who ever lived. The auction said everything about the mute pathos of material objects, the sadness of used goods; about Hollywood and American life; about Marilyn.

Her life was short and, except for a few sunny periods, mostly miserable. Her single mother was mentally ill and committed to an asylum. The girl born in 1926 as Norma Jean spent her early years shunted among eleven foster homes and an orphanage, the Los Angeles Orphans' Home. In 1941 she moved in with her legal guardian, Grace McKee. McKee brokered her first marriage a few weeks after Norma Jean, who had already quit school, turned sixteen.

She called her husband "Daddy." Later, DiMaggio was "Pa," Arthur Miller was "Pops"—and she would sing with feeling "My Heart Belongs to Daddy." Not surprisingly, she was unsure of her true father's identity. She was just twenty when she was first divorced, took the name Marilyn Monroe and began auditioning for movies.

She made three attempts at suicide before she was twenty-five, and several serious ones later, including an overdose in 1957 while she was married to Arthur Miller. She had a self-destructive streak, and willfulness and melancholy characterized her fragmented personality

*continued on page 82*



**Left: Given to Monroe by Joe DiMaggio after their 1954 wedding, a platinum eternity band set with 35 baguette-cut diamonds (one of the diamonds is missing) sold for $772,500.**

**Right: Monroe's library contained more than 400 books, ranging from the children's tale *The Little ... That Could* to ... *Gatsby* to a ... Ralph El... *Man*.**





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# SELLING MARILYN MONROE




*continued from page 78*

so that none of the marriages satisfied her, nor did any of her many love affairs.

Her life was Hollywood writ large, for she was a talented actress and more intelligent than she was perceived to be. Her suicide in 1962, at the age of thirty-six, shocked the country. She died with $5,000 in the bank. All her personal effects were bequeathed not to her mother, Gladys, who was still alive at the time of her death, but to her sometime acting coach, Lee Strasberg. These effects—everything she owned, down to the last pot holder and cheap ashtray and Mexican hat, were expertly wrapped and put into storage.

Lee Strasberg has been described as an opportunist and a Svengali, and even Strasberg's son John has said, "The greatest tragedy was that people, even my father in a way, took advantage of her." With the death of

*continued on page 86*

**ABOVE: In the early 1960s Monroe discovered the brilliant colors and relaxed simplicity of the Italian fashion house of Pucci. Over 30 pieces of Pucci clothing were included in the sale.**



**RIGHT: Clothes auctioned off varied from (left to right) three pairs of jeans worn for *River of No Return*, a full-length unlabeled evening dress and a couture gown by Lanvin and Castillo.**



**FAR RIGHT: A white baby grand piano, sold after Monroe's childhood, went to singer Mariah Carey. Monroe had spent years searching for it, eventually finding and repurchasing it.**

Francis Ford Coppola *on* Robert Mondavi.




Wine is art, Robert taught me that.

– Francis Ford Coppola



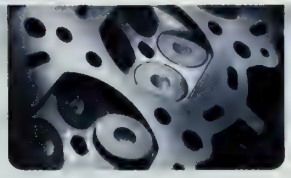
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# SELLING MARILYN MONROE

*continued from page 82*

Strasberg, the Marilyn Monroe paraphernalia, still cached, ultimately became the sole property of Strasberg's second wife, Anna, who had never met Marilyn. Instead of keeping the items together in a permanent collection—for they are tiny, and only as an assemblage does the mosaic make a picture—the widow Strasberg decided to auction them. It is she who got the lion's share of the proceeds of the Christie's auction, of almost $13.5 million.

It is important to stress that Marilyn was not a collector of anything valuable. She wasn't rich, she was evidently frugal, and these objects, the material part of her life, were anything but trophies. They were the things she actually used: her toaster, her tables and chairs, her books, her TV, her dresses and shoes, her knickknacks and cheap mementos, her inexpensive jewelry and, most revealing of all, annotated scripts and scribbled notepads.

What do you know of a person from his or her effects? Generally speaking, very little when it is a selection of jewelry or paintings. This auction was exceptional for its completeness, for its being the entire contents of a moving van. In her last years, after the Miller marriage ended, she had bought herself a small house in Los Angeles and was living on her own. These were the furnishings of a diminished life, many of the items no better than you would find at a yard sale anywhere. She had purchased a few expensive dresses, confirming her true measurements, 35-22-35. She had kept the eternity band Joe DiMaggio had given her, and she had worn it for the nine months of that marriage; she had a signed baseball. She was a magpie in her saving—the shoes she wore to entertain the troops in Korea in 1 costume she wore for a 19 zine shoot, even a detailed into a cookbook.

Marilyn's library, containing cookbooks, was that of a well-intentioned self-improver, most of the books in mint condition, obviously unread; others not only obviously read but also scribbled in. Some, such as volumes by John Huston and Clifford Odets, were inscribed. She had taken courses at UCLA when she was twenty-five to try to educate herself. It is hard to imagine what acquaintance Marilyn might have had with James Joyce's *Ulysses* or Marx's *Capital*, Tolstoy or Dostoyevsky; but it is known that she was familiar with Kahlil Gibran and *The Little Prince*, and in Lot 547 there is a copy of Harold Robbins's *The Carpetbaggers*. Her last secretary is on the record as saying, "I never saw her read anything, except once, Harold Robbins."

The books—titles, jackets, date of publication—are of a period, and the rest of the assortment of the same period, the whole of it like the contents of a time capsule of the 1950s: a Magnavox fifteen-inch black-and-white TV, capri pants, baby-doll nightgowns, *The Joy of Cooking*, generic rather than designer blue jeans, cat's-eye horn-rim glasses, mirrored bedside tables, a silk headboard, an armchair in black leatherette (*leatherette* alone is a time-warp word). The mirrored side tables were smashed. The silk headboard was dusty and faded, the leatherette was torn. A clunky slide projector, enameled cookware and kitchen utensils —including a potato ricer and a flour sifter—and much more all had the marks of use on them. A wastebasket, candlesticks, cheap Mexican pottery, two cigarette lighters.

In any event, each of these items went for thousands, and *The Joy of Cooking* (food stains and all) for $29,900.

But consider those cigarette lighters. They were gilt metal and gift-boxed and d raised lettering: "Frank Sinatra's Neva Lodge." Such a lot has a cer- lue for its associations, but in terms of Marilyn's life, the associations are full of significance. Sinatra was one of Marilyn's lovers; the lodge had been bankrolled by the mobster Sam Giancana, one of whose mistresses, Judith Campbell, like Marilyn, had been a lover of President Kennedy's. Old Joe Kennedy used to visit Cal-Neva. The gangster Skinny D'Amato, the manager of Cal-Neva, was a boon companion of Joe DiMaggio, who also spent time gambling there. Marilyn, desperately bingeing, was often accompanied to the lodge by Peter Lawford, the Kennedys' facilitator, not to say pimp. Marilyn spent the last weekend of her life at Cal-Neva. Knowing all this, Lot 47, the Cal-Neva lighters, seem a repellent memento, representing the dark side of Marilyn's existence. The lighters sold for $48,300.

Studying these seemingly trivial objects, I felt I had been given a serious glimpse of Hollywood stardom, of the world of a lost soul. I grew up in the 1950s, and so it was also the world of my impressionable teens, when just a glimpse of Marilyn's bosom in a skimpy dress made me asthmatic with lust. The very ordinariness of the things said a great deal about Marilyn's life. To read that Marilyn left school at fifteen, and as an aspiring actress (one of the earliest fitness enthusiasts) exercised with weights, and was unhappily married to Arthur Miller, is one thing. To see her childish misspelled handwriting and the old-fashioned hand weights and the "Certificate of Conversion" to the Jewish faith and the sheet of paper monogrammed "MMM," blank except for the words in her writing penciled on one line—"He does not love me"—is quite another.

Studying these seemingly trivial objects, I felt I had been given a serious glimpse of Hollywood stardom, of the world of a lost soul.

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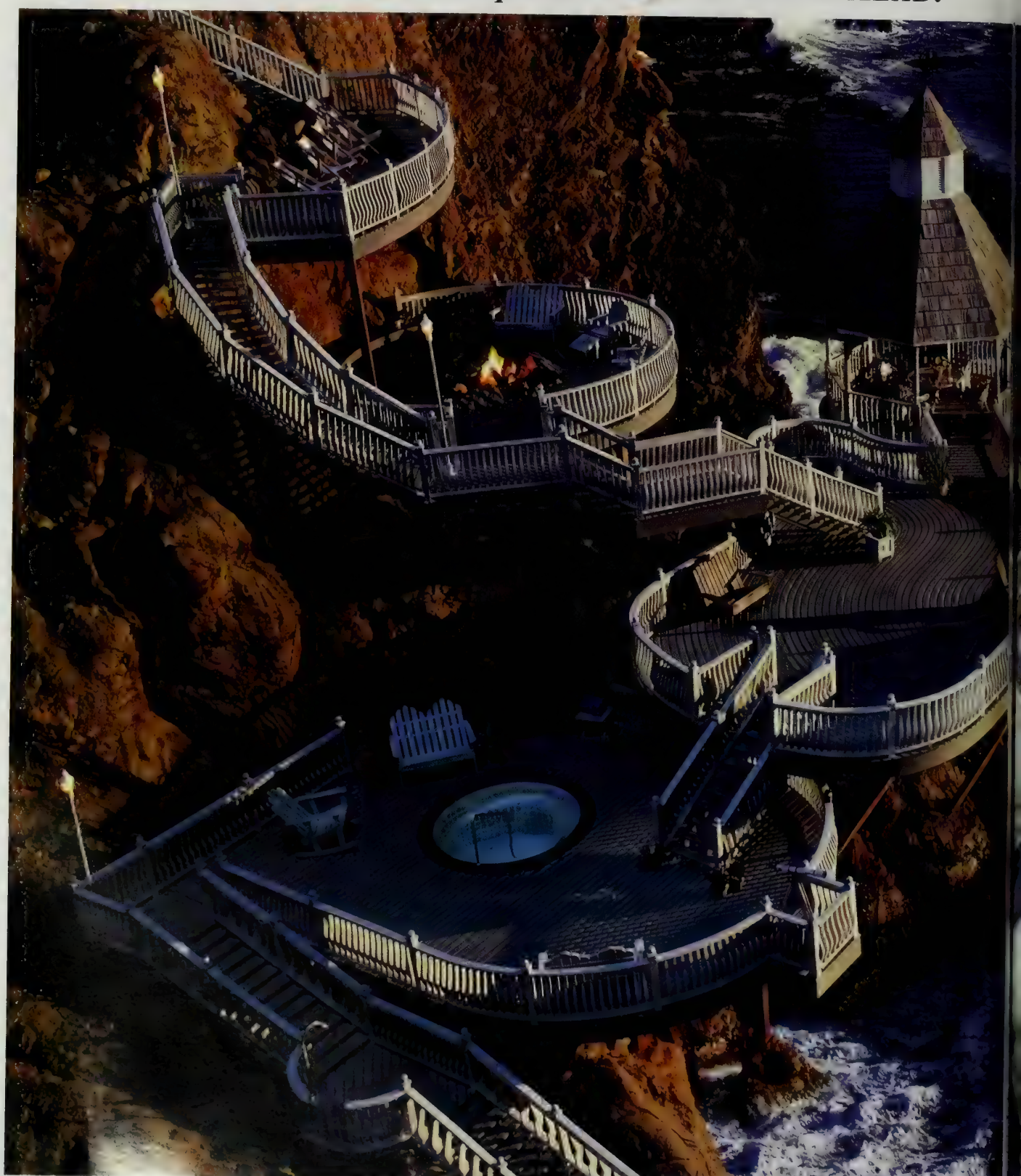


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# ROBERT REDFORD'S *THE LEGEND OF BAGGER VANCE*

## RE-CREATING THE VISUAL STYLE OF THE OLD SOUTH FOR HIS NEXT FEATURE



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**LEFT: Director Robert Redford and actress Charlize Theron, who plays Adele Invergordon, on the set of *The Legend of Bagger Vance*. The film, set in Depression-era Savannah, is scheduled for release this August.**

*By Judith Thurman*

ROBERT REDFORD HAS ALways been a student of what William Carlos Williams called "the pure products of America"—and of their mythology. He has explored the mystique of self-made men and lone wolves; of baseball and quiz shows; of pueblos and suburbs; of dirty politics and pristine wilderness. He's a folklorist—one might even say, more grandly, a social anthropologist. He believes that you can "only say something about the country at large by being very specific about a moment and a place"—preferably an isolated provincial place, like the frontier—in danger of losing its soul.

That threat, whether it's to nature or character (and it's usually to both), is the dramatic engine behind most of his film work and all of his efforts as an environmentalist and a partisan of the arts. Purity, by Redford's definition, is that which has been lost to greed, sterility, cynicism or ambiguity—the age of innocence, the experience of fraternal solidarity that you can't recover except as memory, or in art. It's the starlight

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**RIGHT: designer re-crea storefron blocks of downtow street. M movie wa cation in**



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# ROBERT REDFORD'S *THE LEGEND OF BAGGER VANCE*

RIGHT: A bar in the Jekyll Island Club Hotel, off the coast of Georgia, was used as a set. BELOW: Craig designed a colonnade and a wood dance floor on the hotel grounds for evening scenes.







ABOVE: Will Smith, left, as Bagger Vance, and Matt Damon, as comeback golfer Rannulph Junuh, at the Colleton River Plantation in South Carolina, where many golf scenes were filmed.

*continued from page 90*

that reaches us from a dead source, without, however, losing its power to inspire

The starlight in Re... latest work as a direct... *Legend of Bagger Vanc...* more inspirational than us... al. Some reviewers may pigeonhole the movie as a period golf romance. Actually, it's an archetypal wisdom fable about love and honor, about courage in the face of defeat and prowess in battle against impossible odds. It is ...counted, as such fables tra... ...nally are and indeed ...o be, by an unjaded ...—in this case, an old ...dy Greaves (Jack ...alling his boy... ...ink of death. ...eal battle in question is a golf tournament played in 1931 on a fictional island off the coast of Savannah, Georgia, in which a former local golden boy and golf star named Rannulph Junuh (Matt Damon), lost to his demons after the Great War, is lured back into the game by a mysterious shaman-caddy named Bagger Vance

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# ROBERT REDFORD'S *THE LEGEND OF BAGGER VANCE*



**LEFT: For the mansion of Invergordon's father—shot in a turn-of-the century Savannah residence—Craig added period furniture and objects to the living room.**

**RIGHT: A vacant 1920s office building in Savannah was converted into Invergordon's Cafeteria. Craig put in Art Déco–style elements, such as the mural and chandeliers.**



*continued from page 92*

(Will Smith). At stake are several kinds of redemption: the economic future of his bankrupt hometown; the love of a beautiful heiress, Adele Invergordon (Charlize Theron), whom he has jilted; and the recovery of, as Vance puts it, Junuh's own "authentic swing."

"*The Legend of Bagger Vance*," says Redford, "goes against the grain of the contemporary taste for cynical narratives about dysfunction. There's a magic realism to the action and dialogue—in fact, to the whole aesthetic of the production—that Americans embrace willingly when it comes from, say, a Latin American director yet greet [illegible] skeptically when it's [illegible] down. But that's a risk [illegible] to take. I've always looked for scripts that em[illegible] mystical aspects of ou[illegible]es and material [illegible] *Quiz Show* and *The Great Gatsby* are both about the mysticism of money; *Downhill Racer*, *A River Runs Through It* and *The Natural* are about the mysticism of sport. Golf—well, it's big business now. The romance and dignity have, in the age of sponsorship, gone out of it. But I'm old enough to remember Arnold Palmer, Ben Hogan and Sam Snead. I played golf passionately as a kid and got good fast. As a teenager, I snuck onto the course when they were playing in the L.A. Open of 1951. This film celebrates not only the glory days of the sport itself but the innocence of America at the time it takes place."

The action in *Bagger Vance* spans four decades, from the turn of the century to the Depression. "We wanted to re-create the texture, the idiom, the visual poetry of the South," says Redford, "before it was obliterated by malls and gated communities. So we used a variety of film stock and an evolving palette to dramatize the passage of time and to set an elegiac mood. The war years are evoked in black and white; the Jazz Age

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# ROBERT REDFORD'S *THE LEGEND OF BAGGER VANCE*



RIGHT: Damon and Joel Gretsch, who plays golfer Bobby Jones, in a locker room constructed in an empty warehouse. Production carpenters created oak lockers, floors and wainscoting.





LEFT: Craig (far left), who won Academy Awards for art direction for *Gandhi*, *Dangerous Liaisons* and *The English Patient*, had an entire shantytown built from scratch for a one-day shoot.

*continued from page 94*

by autochrome and sepia. As they collapse into the Depression, the slick palette of onyx and champagne goes gritty and bleak. There are flashes of color, of lushness—of green in particular, because the [illegible] course is a central character. But the imagery of a desiccated, defeated South is, ironically, very beautiful. Probably not fun to inhabit," he allows, "but haunting to see."

A cinematic fable about the lost authenticity of experience required a production designer with impeccable credentials in period architecture and design, an understanding of demoralized aristocratic cultures and a poetic sensibility in tune with the director's own. Redford entrusted this haunting mandate to Stuart Craig, who has won Academy Awards for his work on *Gandhi* (1982), *Dangerous Liaisons* (1988) and *The English Patient* (1996).

"I've done a number of big period films, and I don't regret being typecast as a period specialist," says Craig. "I'm British, and we do more of that kind of filmmaking in Europe than you do here. I also relished the specific challenges of this production. Savannah is rich in pre– and post–Civil War architecture, but there aren't many buildings from the early decades of this century. We were lucky with the set for Invergordon's Cafeteria, owned by Adele's father, where she works as a hostess. It was filmed in one of the few twenties buildings still intact in Savannah—and miraculously vacant. The Déco mural over the bar was made for us by a New York scenic painter. The glass screen below it was by a local company of dedicated artisans who still do that Lalique-style sandblasted glasswork. We furnished the space with Déco-style chrome-and-black-

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# ROBERT REDFORD'S *THE LEGEND OF BAGGER VANCE*

*continued from page 96*

plastic tables and chairs, some of them from the fifties. They're the wrong period but the right spirit. We occasionally had to do a little fudging.

"We also found an architecturally suitable period street for our exteriors, several blocks long. We took down the neon signs, replaced them, dressed the shop windows—that was great fun!—and shot around a hideous modern parking garage. But there was, indeed, a lot of that kind of nimble patchwork everywhere in the film, and matching the seams, so to speak, sometimes drove me to despair. The golf resort appears to be one place, yet it's a collage of built sets, found sets and matte painting."

Principal photography of the resort's clubhouse "was done at the Jekyll Island Club Hotel," Craig continues, "which is a splendid location with the right feel, but it's Victorian. So the façade was reinvented with computer graphics, and the interiors were given an Art Déco redesign. The décor of the fin de siècle dining room, for example, was lightened, streamlined and tented. That *Arabian Nights* look was all the rage in the early thirties."

Craig admits that he prefers "to build everything from scratch—it gives me more control over the details." Yet his favorite set was an objet trouvé: the plantation house where Captain Junuh lives as a recluse, drinking and playing poker with the descendants of its slaves. It's there that he meets Bagger Vance, who materializes out of the summer night as Junuh is hitting golf balls, ineptly, into the darkness by the light of the lantern. "We found a marvelously evocative old mansion on Edisto Island, off the coast of South Carolina," Craig recalls. "It was surrounded by a tidal marsh and a grove of live oaks dripping with Spanish moss. A magnificent house but a modest one, and on the brink of dereliction—as is the hero himself.

"But the shantytown where Junuh's black friends live," says the designer, "is also an important image otherwise missing from the film. Upscale structures are easy to find. They are revered [illegible] permanent. The dwellings of the [illegible]re ephemeral. We obviously [illegible] a shantytown from the Depression, so we built one. It wasn't," he adds wryly, "very expensive."

Craig worked with art director Steve Graham and set decorator Michael Seirton, who went on "huge shopping expeditions" for all of the film's furnishings and props. "One runs through the Savannah vintage and antiques shops rather quickly," says Craig. "They fanned out through Atlanta, Virginia and Wilmington, North Carolina, and sent back "vans full of stuff. It's much easier in Los Angeles, where there are well-stocked rental houses. But relying on them doesn't necessarily give you what we achieved by scouring the field."

At the busiest moment of filming, over one hundred artisans were working on the production design. The New York–based crew was headed by Roland Brooks, a scenic artist whom Craig describes as a key player. "He was responsible for the textures that we photograph and that give the set its period feel: the paint, the gilding, the marbling and faux finishes."

"A set can never be simply decorative," Craig concludes. "Its function is always to advance the story. It's an extension of the character who inhabits it."

Walter Benjamin once observed that "the wisest thing the fairy tale taught mankind in olden times, and teaches children to this day" is to meet the forces of the mythical and natural worlds with "cunning and courage." *The Legend of Bagger Vance* is that kind of fairy tale. It seems fitting, then, that the production survived its own ordeal at the hands of a humbling, destructive force. Not the ego of a producer or star, the demands of a studio, a budget dispute or a creative contretemps, but Hurricane Floyd. "It was high drama," says Craig. "We struck the sets in a hurry, took down the dance floor and the colonnade, dug up the palm trees, cleared off Jekyll Island in a convoy of vehicles and evacuated the whole crew to Atlanta. In the end, the storm bypassed Savannah, but it easily could have been leveled."

It could have been leveled, and once upon a time, it almost was. But there is such a thing as saving grace. And that's the moral of this story. □



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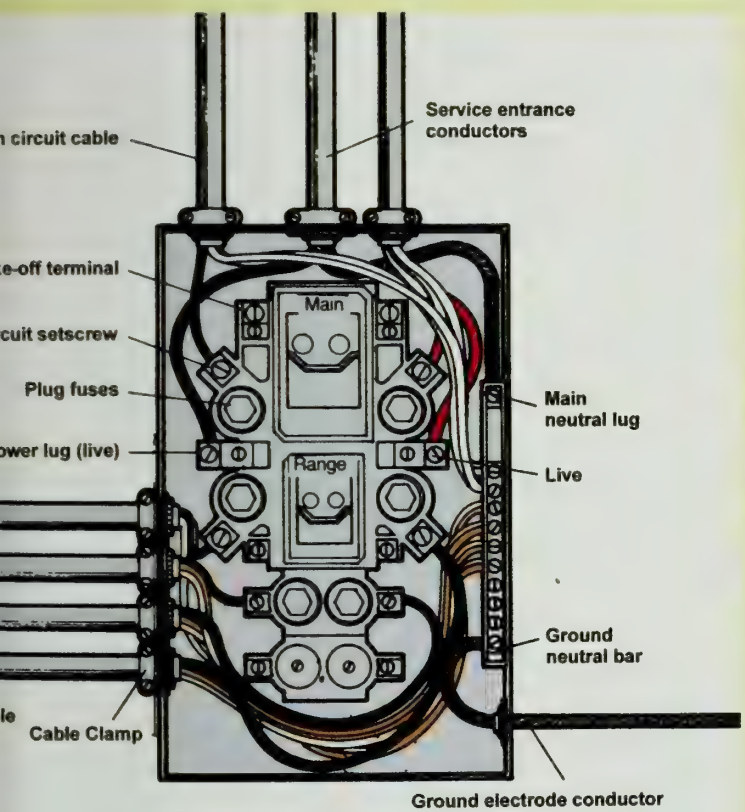
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# FILM NOIR POSTERS

## VINTAGE IMAGES IMBUED WITH THE THRILL OF PULP FICTION

*By Michael Webb*

IT IS NIGHT IN THE BIG city. A black sedan speeds down a rain-slick street and runs a red light, narrowly avoiding a collision. A man staggers out, clutching his chest, and rouses the custodian of a deserted office building. They ride the elevator together; then, alone in his office, the man lights a cigarette, loads a cylinder into a primitive recording device and begins to dictate his confession—of murder, passion and betrayal. We flash back to the beginning of the story—an eager insurance salesman seduced by the fatal woman.

Every movie buff will remember these opening scenes from Billy Wilder's *Double Indemnity* (1944) and agree that they contain essential ingredients of film noir. It was a genre with roots in the fatalistic art films of Weimar Berlin and late-1930s Paris and was in part the product of European talent that fled Hitler for Hollywood and embraced the cheeky directness of American popular culture. It mirrored the tensions of World War II and the start of the Cold War.

*The Maltese Falcon* (1941) was one of the first classics of film noir and *Kiss Me Deadly* (1955) one of the last. Both were adapted from popular novels, by Dashiell Hammett and Mickey Spillane, respectively; both have tangled plots involving a search

*continued on page 106*




***La Dame de Shanghai* (*The Lady from Shanghai*), Boris Grinsson, 1948. Lithograph; 63" x 47". Orson Welles directed Rita Hayworth—soon to be his ex-wife—in the thriller. The Reel Poster Gallery, London.**

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# FILM NOIR POSTERS

*continued from page 102*

for a mysterious object of great value (a jeweled falcon, an atomic device). A tough private eye is pitted against a treacherous dame, resentful cops and colorful villains. The images are black and white and dramatically shadowed; the direction fast-paced and economical; the music—often by a refugee with symphonic aspirations—underscores the sense of menace.

Above all, there is the crackling dialogue that defines character, accelerates the narrative and challenges the prissy Hays Code. Guys and dolls spar verbally in a clash of wills and wits, and you can visualize the contract writers, holed up in smoky cubicles, hammering out the dialogue on Remingtons, page by page, often for scenes that would be shot the next day. Still more enthralling is the thought of Billy Wilder and Raymond Chandler batting lines back and forth, each trying to top the other in insolence.

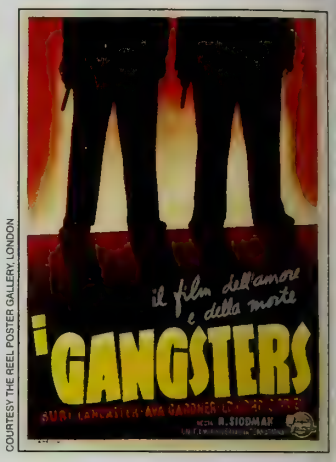
No wonder that posters for film noir are, after horror and science fiction, among the most sought-after movie collectibles. They are tangible mementos of enduring entertainments that seem as remote from today's movies as

*continued on page 110*




ANTHONY CUNHA

**ABOVE:** *Laura*, 1944. Lithograph; 41" x 27". An especially popular poster displays all the elements of classic film [illegible] murde[illegible] mistrust[illegible] Poster Exc[illegible] Los Angeles




COURTESY THE REEL POSTER GALLERY, LONDON

**ABOVE:** *I Gangsters* (*The Killers*), Lalia, 1950. Lithograph; 55" x 39". A more understated Italian film noir poster. The Reel Poster Gallery, London.




CHRISTIE'S LOS ANGELES

**ABOVE:** *Le Faucon Maltais* (*The Maltese Falcon*), circa 1940s. Lithograph; 63" x 47". Muted colors mark a French poster for John Huston's version of the Dashiell Hammett novel. Christie's, Los Angeles.

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RIGHT: *Gilda*, 1946. Lithograph; 81" x 81". A striking poster relies for its effectiveness only on the remarkable portrayal of Rita Hayworth. Sotheby's, New York.




COURTESY SOTHEBY'S

*continued from page 106*

silent photoplays. Rarity, condition and the desirability of the title determine price, more than the quality of the image—which is frequently pedestrian in comparison with the best posters in other fields.

Like the movies, posters were produced by the studios as a collaborative art, with one person doing the concept, another the illustration and a third adding the typography. As in any officially sanctioned art form, there were conventions to be observed. Typically, the leads are in a clinch, he with a wary look, gun cocked, she melting into his arms or fighting to escape. The heads of supporting actors sometimes peer down like putti in a Baroque tableau.

A variation on this theme

*continued on page 114*




ANTHONY CUNHA




BILLY CUNNINGHAM

A... between inti... and violence is ... 1946. L... film noir. ... x 14". A st... Poster Exchange, Los Angeles. image of tw...

ABOVE: *Murder, My Sweet*, 1944. Lithograph; 22" x 28". A poster advertises a new type of role for Dick Powell, crooner turned hard-boiled private eye. Jerry Ohlingers Movie Material Store, New York.


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HERSHENSON-ALLEN ARCHIVE

ABOVE: *Out of the Past*, 1947. Lithograph; 41" x 27". An icon of film noir artwork. Bruce Hershenson Vintage Movie Posters, West Plains, Missouri.

*continued from page 110*

is the femme fatale sprawled luxuriously across the sheet like a pinup on a Flying Fortress. The best of these may be the six-sheet (eighty-one inches square) for *Gilda*, showing Rita Hayworth in a strapless black satin sheath, elbow-length gloves and tumbling red mane, as she appears in her showstopping number, "Put the Blame on Mame." It recently sold for $12,650 at Sotheby's.

Movie posters are a relatively new field for serious collectors. Tony Nourmand, who runs The Reel Poster Gallery in London, came to collecting after studying film in college. "Ten years ago a poster for *Sunset Boulevard* might have fetched five hundred dollars. Today it would [illegible] four to five thousand," he

*continued on page 118*




ANTHONY CUNHA

RIGHT: [illegible] the poster *nity*, 1944 [illegible] chetypal 36" x 14." [illegible] mes of the [illegible] ire. —in which a [illegible] Hollywo[illegible] Ex-woman lures a [illegible] change, [illegible] rs.




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# FILM NOIR POSTERS

*continued from page 114*

says. "But the supply is shrinking. When I sell a first-class poster, I've no idea where I'll be able to get another." He makes most of his finds and sales in the United States. "European posters are rarer and often better designed," he asserts. "Rarest of all are the six-sheets, which were usually pasted on walls rather than being displayed in cases."

Bruce Hershenson, a Missouri-based collector, started as a teenager in the late 1960s and formed a good collection in the 1980s, while working as an options trader on the Philadelphia Stock Exchange. He turned a hobby into a business and organized the first major movie-poster auction, at Christie's, in 1990. At that time the record price was $10,000; recently a rare poster for *The Mummy* (1932) fetched $450,000.

Hershenson's ten auctions for Christie's took in $9 million and fanned public interest to the point where the best examples are increasingly hard to find. He explains that as many as ten thousand posters were printed for a popular release, but these were passed along from one theater to the next until they were worn out. "Fifty examples of a classic poster is regarded as a lot," he says.

Every dealer and collector has a favorite. Bob Colman of the Hollywood Poster Exchange cites *Laura* (1944), which is best remembered for David Raksin's haunting musical theme. One of his customers was so attached to the picture that he named his daughter Laura and bought a house on Laura Lane. In photographs the poster seems unremarkable, but it is a late example of stone lithography (Twentieth Century-Fox stayed with the traditional process after other studios switched to offset), and the rich colors help push the price of a good copy to $5,000.

Three years later Fox promoted *Kiss of Death* with an all-black-and-white poster that remains unique for an era that used color to s[illegible] ies. Again, the printi[illegible] and a three-sheet in mi[illegible] recently brought $2,300 a[illegible]

Some collectors speciali[illegible] with arresting tag lines—s[illegible] outburst from Nancy Guil[illegible] *Brasher Doubloon* (1946): "Some[illegible] can't stand cats . . . with me it's men!" Others are searching for favorite stars such as Veronica Lake, who rode to fame on her peekaboo cascade of blond hair. In *The Glass Key* (1942), she has the place of honor in a vibrantly colored poster that has the main characters and three fistfights contained within the outline of a key. A fine copy went for $3,220 at a recent Christie's auction.

Though prices are rising as the supply shrinks, film noir posters may still be undervalued, and some celebrated titles can be had for as little as $2,000. The finest examples, however, can go much higher. A striking French poster for *The Maltese Falcon*, issued when the film received its belated release in Europe after the war, found a buyer at $16,100. Jose M. Carpio, a consultant to Sotheby's, points out that this correctly shows Humphrey Bogart as Sam Spade, whereas in the first American posters for the movie, Bogie was depicted as the gangster in *High Sierra*, a film that had cemented his reputation earlier that year.

Asked to name his Holy Grail, Carpio cites the American six-sheet for *The Maltese Falcon*—a poster known only from an illustration in the press book. It may not have survived, but if it has, it might easily fetch $80,000.

Prices like these would have aroused incredulity only twenty years ago. In its heyday, film noir enjoyed little respect from critics or academy members, who chose *How Green Was My Valley* over *The Maltese Falcon* and preferred the sentimental *Going My Way* to *Double Indemnity*. *Laura*, *Out of the Past*, *Notorious* and *The Big Sleep* weren't even nominated for the Best Picture award.

In the 1940s Hollywood studios ground out movies as Ford produced jeeps, to serve an immediate need and be replaced by an improved model. Prestige productions, adapted from great works of literature, biopics of venerated figures and uplifting essays in patriotism were put on a pedestal. Now that the studio system has vanished and [illegible] edestals have toppled, we can enjoy [illegible] lished, sophisticated yet unpre-[illegible] mas of crime and passion [illegible] ingly crafted on the wrong [illegible] of [illegible] ☐

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*By John Meroney*

RONALD REAGAN HAS ALWAYS BEEN enchanted by views. As a Hollywood star, he would walk dinner guests out by his swimming pool in Pacific Palisades and show them the sweeping vista of Los Angeles at night. When he moved to Washington, D.C., Reagan would take visitors to the family quarters of the White House, look out across the Ellipse and, under the white dome by the Tidal Basin, introduce them to one of his heroes. "Thomas Jefferson," he would say, pausing for dramatic effect. "I look at him from here, and he looks at me."

Reagan's first view of Los Angeles was in 1937. He had left his job as a radio announcer at WHO in Des Moines to take a two-hundred-dollar-a-week job at Warner Bros., traveling by car at breakneck speed to get there. "I got a cramp in my foot and somehow or other couldn't get it off the gas pedal," he said in an interview after arriving. Cruising into town, the top down on his Nash convertible, he could smell the scent of orange blossoms in the air.

In 1940 Reagan beat out John Wayne, William Holden and Robert Young for



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the movie part he loved more than any other: Notre Dame football star George Gipp in *Knute Rockne—All American*. In 1981 President Ronald Reagan would tell Notre Dame students that the film used the "uniquely American" sport of football to tell a story about sacrifice, commitment and morality. Rockne, he said, was symbolic of American virtues.

"California isn't a place," Reagan once observed. "It's a way of life." And the kind of life he was living there often seemed charmed. By New Year's Eve, 1940, he was looking back at the last twelve months with a true sense of accomplishment. Jack Warner was calling the young actor his number-one star, ranking him ahead of James Cagney and Humphrey Bogart; the studio had raised his weekly salary to almost two thousand dollars; and MCA executive Lew Wasserman was guiding his career. And almost a year earlier he had married actress Jane Wyman, whom he had met on the set of *Brother Rat* (1938).

The newlyweds were living in a two-bedroom apartment on Londonderry View, above what is today the Sunset Plaza section of West Hollywood. The Art Moderne building had rounded walls and Art Déco tile work. Adding to its allure was a magnificent view of the city.

"All of Dad's places were selected

*continued on page 126*

**Before entering politics, Ronald Reagan (above left) lived the quintessential Hollywood life as a film star and television host. Reagan married Nancy Davis in 1952; in 1957 the couple moved into their hillside house in Pacific Palisades. BELOW: The living room.**



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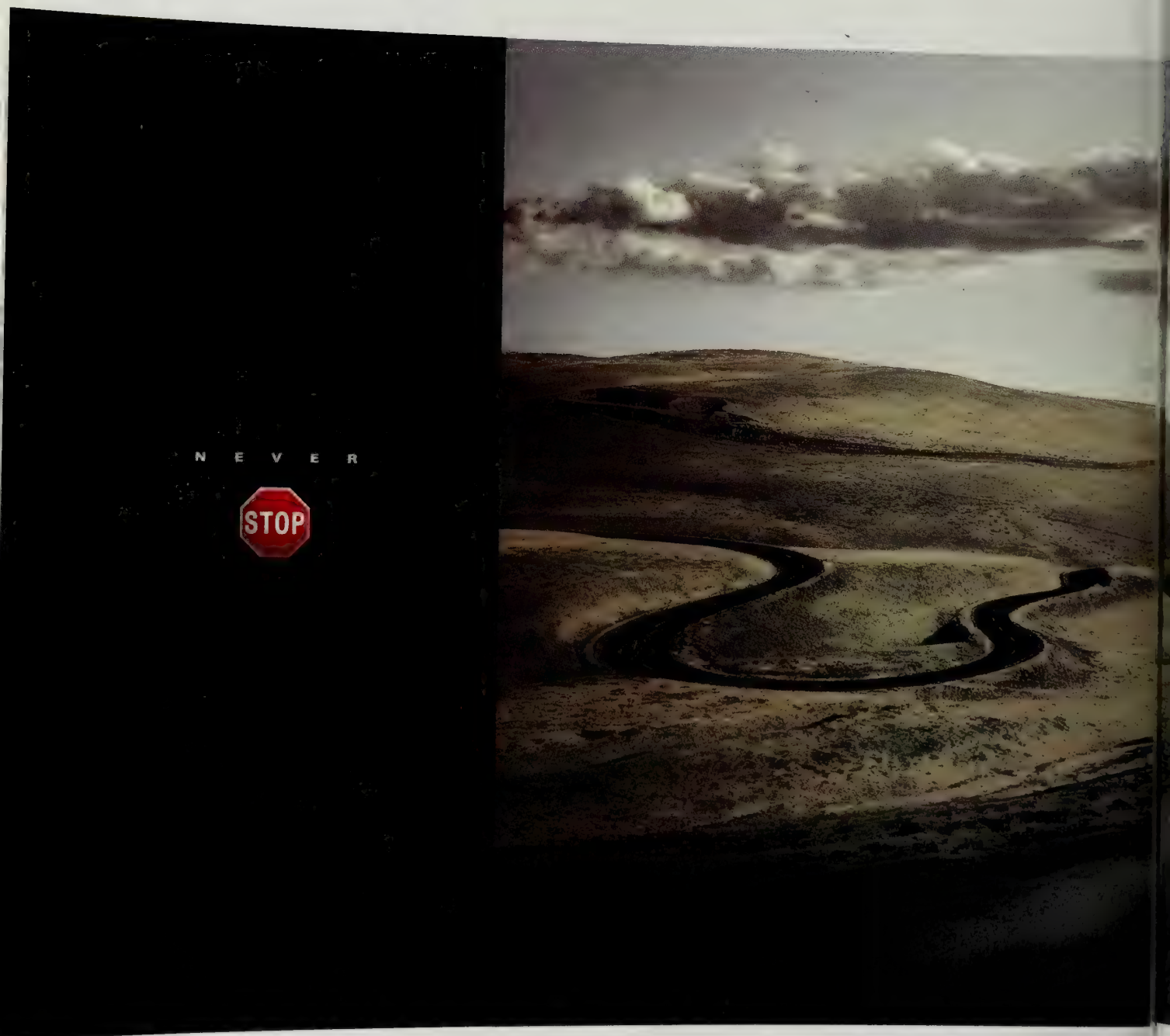

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# RONALD REAGAN IN PACIFIC PALISADES



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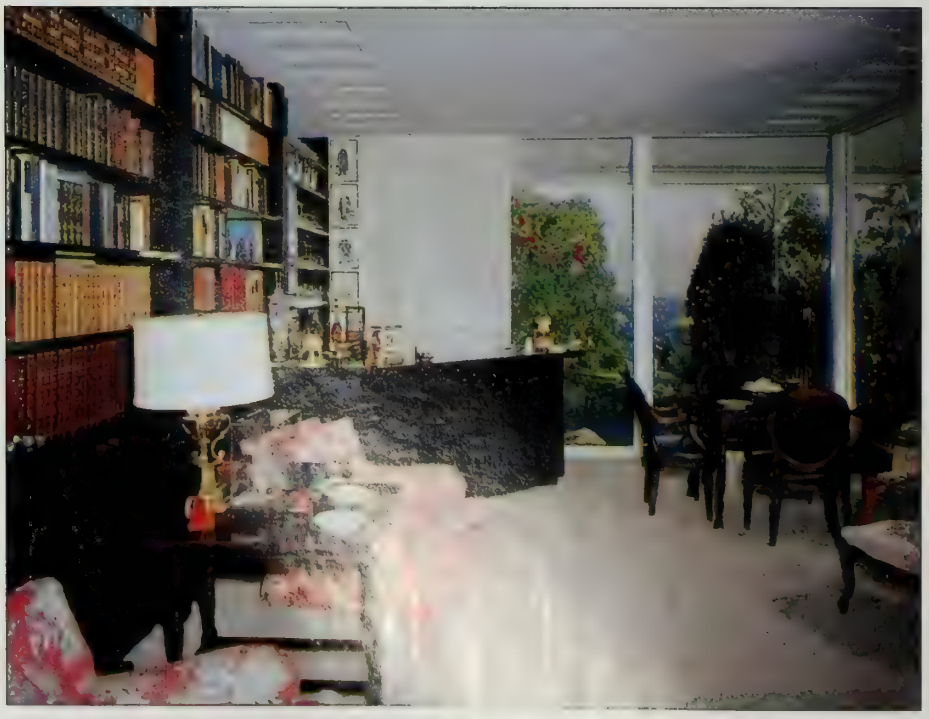


The Reagans lived in the house until moving to Washington in 1981. BELOW LEFT: Sliding glass doors in the den offered a view to the Pacific Ocean. ABOVE LEFT: Ronald and Nancy Reagan and their daughter, Patti, circa 1957. ABOVE: Movies were screened in the dining room via a hidden projector.

*continued from page 122*

with that in mind," his daughter Maureen says of her father's affinity for views. One room of the apartment was Reagan's office. His desk was a replica of George Washington's, a gift from Wyman after she had noticed Reagan's fascination with the real one during a tour of Mount Vernon in 1940.

In the 1940s Reagan was making films such as *Santa Fe Trail*, starring with Errol Flynn, Raymond Massey and Olivia de Havilland. In *Kings Row*, he was a man about town who meets with disaster in a train wreck and later wakes up to discover that doctors have amputated his legs. He cries out in terror, "Where's the rest of me?"—a line that he later used as the title of his autobiography. During World War II Reagan was a captain in the army, but because severe myopia prevented him from serving in combat, he helped administer the Army Air Forces First Motion Picture Unit, which made military training films.



Mostly, however, the real drama in Ronald Reagan's life was taking place offscreen. He had become an active board member of the Screen Actors Guild in 1941, and in 1947 he was elected president, placing him at the center of the controversy about Communist Party activity in the entertainment industry.

Although Reagan willingly testified before the House Un-American Activities Committee, he resented government interference in his company town and admitted that the HUAC crowd was a "pretty venal bunch." But it was firsthand experience with defiant Communists in the labor strikes and their threats of physical violence against him that was the catalyst for his change from a New Deal liberal to a Republican conservative.

On a more personal level, his marriage was crumbling. In 1941 Reagan and his wife had built an eight-room house on Cordell Drive above Sunset,

*continued on page 130*

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# RONALD REAGAN IN PACIFIC PALISADES



*continued from page 126*

where they were raising Maureen and, later, their adopted son, Michael. But Reagan's increased involvement with the Screen Actors Guild, his burgeoning passion for politics and the realization that things with Wyman weren't meant to be all culminated in a 1948 divorce.

In the late 1940s and early 1950s Reagan was starring with Patricia Neal in *John Loves Mary* and *The Hasty Heart*, Virginia Mayo in *The Girl from Jones Beach* and Doris Day in *Storm Warning*. He was also back in the Londonderry View apartment: rich, handsome, driving around town in a Cadillac convertible, spending seven hundred and fifty dollars a month on nightclubs and dating some of his costars. "Obviously this pattern of living was acceptable if you didn't look more than forty-eight hours ahead," Reagan wrote.

Then, as he told biographer Edmund Morris, "along came Nancy Davis and saved my soul." Over dinner with the MGM actress at LaRue's on Sunset in 1949, he calmed Davis's fears that she might be blacklisted because someone with a similar name was suspected of involvement in Communist front groups. He was also falling in love.

But as Reagan himself has confessed, "This story, I know, will be a disappointment to those who want romance neatly packaged. The truth is, I did everything

*continued on page 134*



COURTESY G.E.

**LEFT: The Reagans (including Ron, in high chair) at breakfast, circa 1959. General Electric filled the kitchen with new appliances.**

**ABOVE: The spacious, five-sided master bedroom featured a fieldstone fireplace. Glass doors opened onto a private walled garden.**

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# RONALD REAGAN IN PACIFIC PALISADES

*continued from page 130*

wrong, dating her off and on, continuing to volunteer for every Guild trip to New York—in short, doing everything which could have lost her if Someone up there hadn't been looking after me." True love finally won out, and Ronald Reagan, forty-one, and Nancy Davis, twenty-eight, were married in 1952.

With the quality of film scripts being offered to him in decline, Reagan turned to television in 1954, signing on as host of *General Electric Theater*, a weekly CBS anthology series. With him aboard, the program generated larger audiences than Arthur Godfrey, Red Skelton, Perry Como, Jack Benny and even *Gunsmoke*. General Electric also began using Reagan as a corporate spokesman, touring the country with a message about how government regulation was stifling the free enterprise system. His speeches resonated, and the company rewarded Reagan handsomely.

"California isn't a place," Reagan once observed. "It's a way of life." And the kind of life he was living there seemed to be charmed.



FROM THE PERSONAL COLLECTION OF NANCY AND RONALD REAGAN

In 1955 General Electric helped him begin building a modern ranch-style house on San Onofre Drive, in Pacific Palisades, that he designed with architect William Stephenson. "The whole area really wasn't developed then," says son Ron Reagan, born in 1958. "I remember there was this dirt road that went up into the hills, and we'd go up there and fly kites. Now I think there's a castle there."

Nancy Reagan says that one of the objectives was to accentuate the view. As one walks through the 5,000-square-foot house, the city and the Pacific

*continued on page 138*

**BELOW: The Reagans' house typified the California contemporary style of architecture that reached its pinnacle in the 1950s.**

**RIGHT: During his Illinois youth Reagan had been a lifeguard, and he remained an avid swimmer well into adulthood.**



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## RONALD REAGAN

*continued from page 134*

Ocean are visible from all the main rooms. And when it came to cutting-edge accoutrements, G.E.'s technicians went all out. "I can't tell you how many refrigerators, ovens and fancy lights G.E. gave us," Nancy Reagan recalls. "They even put in a garbage disposal, which was unique for the time."

The house included a dining room that was custom-made for a movie star. Hidden behind a painting that would slide to one side was a projector. "That actually got put to a lot of use," says Ron Reagan, who remembers screenings of home movies and studio films.

Out by the octagonal swimming pool was an extensive lighting system. "Because there were so many wires and switches, we built a special panel on the side of the house," says Nancy Reagan. "Whenever we had people over for dinner, Ronnie would tell them we had a direct link to the Hoover Dam." (Such a link would have been of great help when the house was almost destroyed by a brush fire in 1977. "I remember helping my parents evacuate," says Ron Reagan. "We were throwing the silverware in the pool.")

One of the most memorable occasions had to be the evening of November 4, 1980—the night Reagan got the part that became, as biographer Lou Cannon calls it, the role of a lifetime. "I'll never forget that night," says Nancy Reagan. "It was just after five, so it was already nighttime on the East Coast. I took a bath, and Ronnie got in the shower. In the background I could hear John Chancellor on the TV in the bedroom, and suddenly he says Ronnie's won—in a landslide. So I jumped out of the tub, started banging on the shower door, and we ran to the TV. There we were, standing in our towels, listening to them say he had been elected. Then the phone started ringing. It was President Carter, calling from Washington to concede the election and to congratulate Ronnie on winning."

When asked about the common thread of the dramatic views that runs through all his father's Hollywood homes, Ron Reagan pauses. "You know, some people like to live in valleys," he says. "My dad just always loved mountains." □

Perhaps if this environment weren't quite as exquisite, and perhaps if the ambiance didn't stir quite as much romance, then perhaps leaving such a place would not cause quite so much gloom. Fortunately, such rational thinking was not favored when creating Casa Del Mar, the remarkable new hotel located on the beach in Santa Monica, California.

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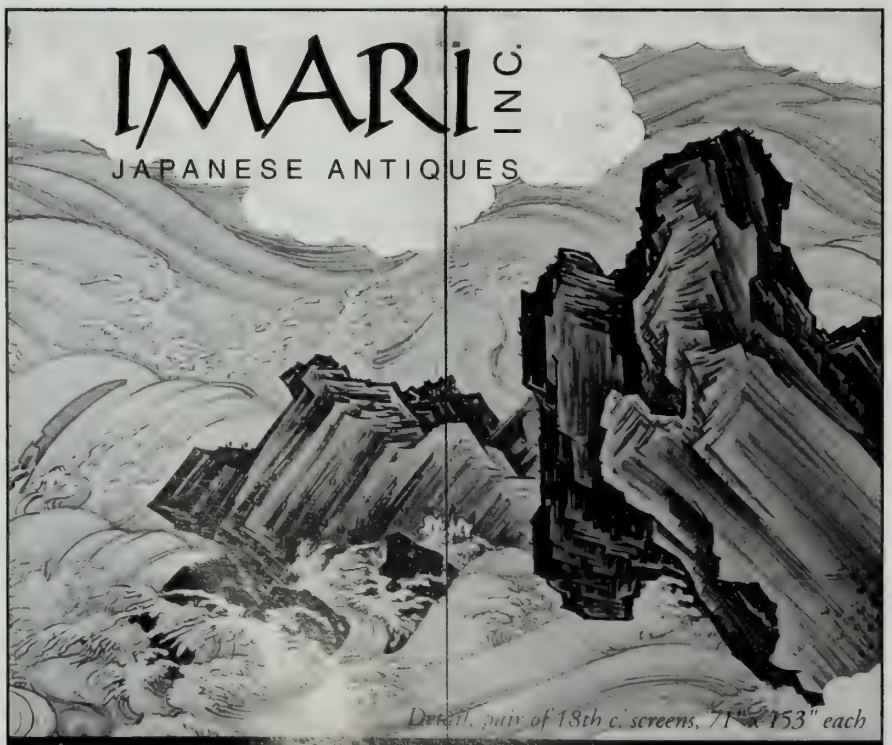
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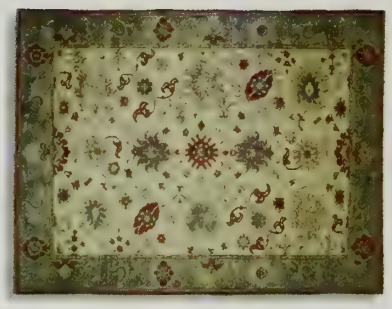
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# PICTURE PALACES OF ENGLAND

## PRESERVING THE LANDMARK THEATERS OF A GOLDEN ERA

*By Elizabeth Lambert*

ONE OF THE FIRST films shown in Britain caused a riot. A steam train came straight toward the audience; everyone panicked and ran for the door.

That was in 1896. The film was French, enthusiasts all over Europe were experimenting with film, and Hollywood was nothing special. But World War I changed that. Europe was busy, Hollywood had the new industry pretty much to itself, and everybody loved Charlie Chaplin.



BORIS BAGGS/© ENGLISH HERITAGE

**BELOW: Ernest Wamsley Lewis's 1930 design of London's New Victoria introduced modernism to British theaters. The elaborate plaster shells were influenced by German designs.**



BFI STILLS, POSTERS AND DESIGNS

**ABOVE: The Gate, in Notting Hill, London, is one of the few early picture palaces still standing. William Hancock, who designed it in 1911, established his career as a cinema specialist.**

American films were more profitable in Britain than anywhere else in the world except the States, and that prompted the big studios to put money into building theaters there after the war. The golden age of the British picture palace was under way.

There were exquisite little local cinemas that spoke of English gentility, and there were glittering palaces with twenty-seven-piece orchestras, ballrooms and Wurlitzer organs that took their cue from Radio City Music Hall and the huge movie theaters in America.

Those theaters influenced a whole generation of people in the British film industry. As children they went to the matinee and were as enthralled by the glamour around them as by the films themselves. These buildings were the keepers of their dreams.

"Anyone who was lucky enough to have been brought up here in the fifties will remember the theaters with love," says David Puttnam, Oscar-winning producer of *Midnight Express*, *Chariots of Fire*, *The Killing Fields* and *The Mission*. "My local cinema in north London was wall-to-wall Art Déco. My real education was there, not in the grammar school next

*continued on page 146*



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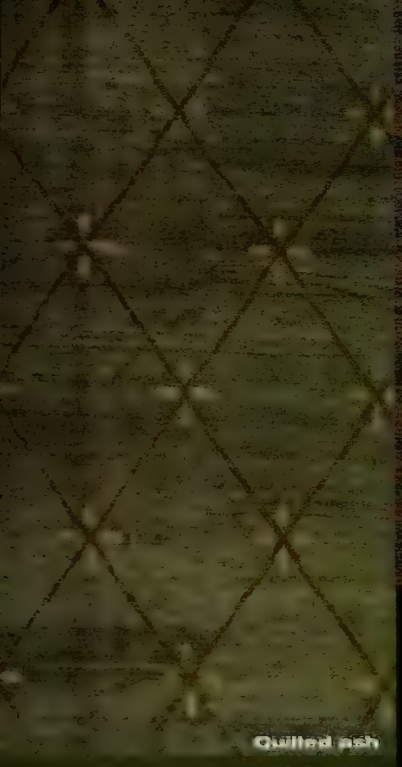
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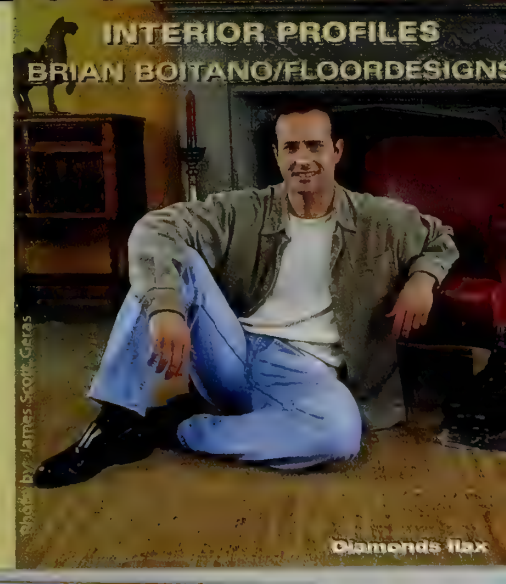


Rag Weave meadow

Brian Boitano, the Olympic Gold Medalist and TV star, is a stylist by nature. "My home mixes themes, woods, styles and periods," Boitano explained. "I like simple, understated design. When I saw the 'Diamonds Flax' rug, I thought it worked with the Tuscan colors in my house."

Mark Kramer of Floordesigns, Inc. helped Brian choose coordinating rugs for his living room and adjoining game room. "Tufenkian's rugs capture a key element of the San Francisco Style," Kramer observed, "that homey, yet eclectic look that Brian's house exemplifies."

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# PICTURE PALACES OF ENGLAND

RIGHT: The Electric Palace, in Harwich, Essex, circa 1912. Still nearly intact, its façade is the finest of its kind. FAR RIGHT: The Dome, built in Worthing in 1911, was converted to a theater in 1921.




THE CINEMA MUSEUM




THE CINEMA MUSEUM

BELOW: The Granada, in Tooting, London, built in 1931, represents the high point of fantasy theater design. Its Gothic interior, by Theodore Komisarjevsky, can be viewed by bingo-club members.

*continued from page 142*

door. Without it my life might have been different."

Producer Simon Perry premiered his film *White Mischief* in a 1915 cinema he restored in Norfolk. And Glenda Jackson, actress and member of Parliament, remembers the theaters of her childhood. "There was one Art Déco, one miniature Odeon and one mock Tudor," she says, "but they're gone now. We must treasure the ones we have left."

For most theaters there was little more than a generation or two between grand opening and sad closure. Very early films had no home of their own but were shown as ten-minute "turns" in music hall entertainments or as fairground attractions behind showy façades: tents with a few benches, a projector and a white sheet—that was all.

The first real movie theaters, in 1910, had façades very much like those at the fairground. They were palaces for the people, with the equality of tip-up seats for all. In working-class areas, silent-film theaters developed a hum as children whispered the subtitles to parents who had never been taught to read. All were welcome.

Few movie theaters were built in England during World War I, but with peacetime came the building boom

*continued on page 150*



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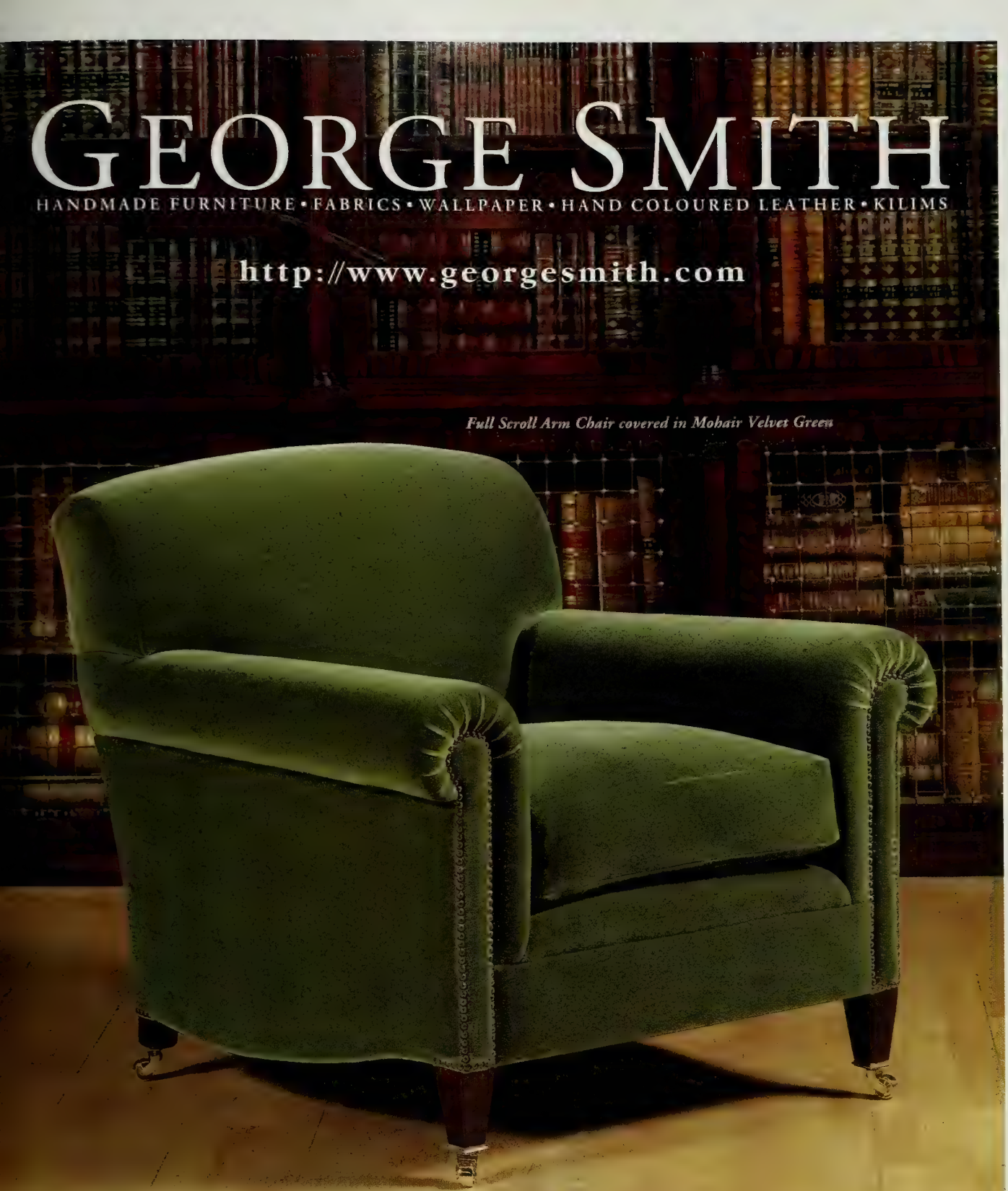
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# PICTURE PALACES OF ENGLAND

RIGHT: News Theatre, in Newcastle-upon-Tyne, was designed by George Bell in 1937. The auditorium, which once showed newsreels on sports and state events, is still in operation, as the Tyneside Film Theatre.



BORIS BAGGS/© ENGLISH HERITAGE

BELOW: The Gaumont State, in Kilburn, London, was designed in 1937 by George Coles as the largest theater in England. The tower, which reflected American modernity, housed a broadcast studio.




THE CINEMA MUSEUM




NATIONAL THEATRE ASSOCIATION

LEFT: The Odeon, in Isleworth, completed by Coles in 1935, indicated a shift in emphasis from interior to exterior design. The English interpretation of Art Déco was linear and not grandiose.

*continued from page 146*

of the twenties and thirties. Gothic cathedrals, Chinese temples, Egyptian tombs and Moorish villages—theater design borrowed from them all and looked in every direction except forward.

It was in Berlin in the late [illegible] that a new architecture for cinemas was found. [illegible]erne interiors echoed the glamour of films, ocean liners and trains; exteriors were [illegible] carefully massed and outlined with neon, to create a new "Night Architecture." The style was later taken up in England.

Finally, with the famous Art Déco façades of the Odeons in the thirties, England had a style of its own. Most of the theaters flourished during World War II and through years of austerity, until television arrived in the fifties. But their doors were locked in the sixties and seventies, and demolition crews rolled in.

For those that are left, the future is uncertain. With luck, somebody will be determined enough to battle for them. In small towns volunteers have restored local movie theaters and run them as nonprofit community assets. In larger cities many have become live theaters, bingo halls and churches—but only a few continue to show films. Yet a historic building with

*continued on page 154*


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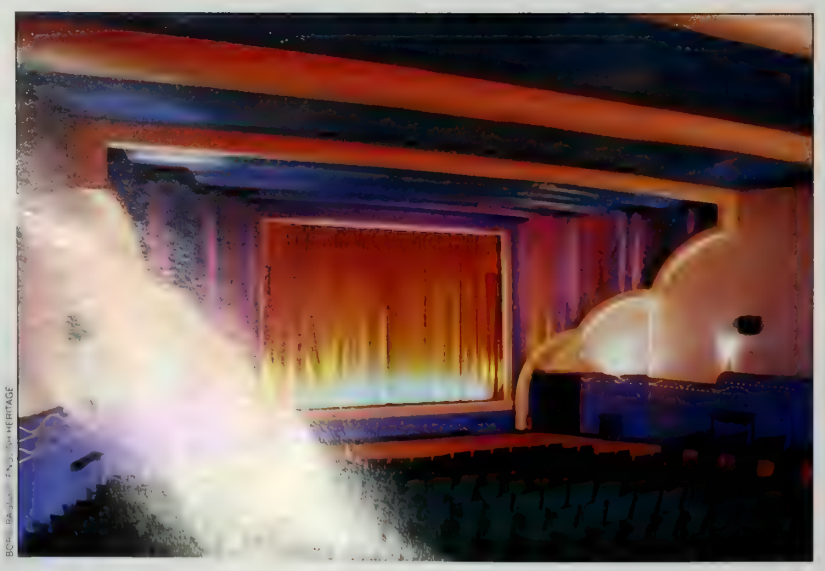
*continued from page 150*

an appropriate interior is a good draw. The superb Art Déco Tuschinski Theatre in Amsterdam and the Rex cinema in Paris are restorations that prove the point.

The survival rate has been better for the smaller theaters than for the huge ones—there is, after all, some hope of filling them—so quite a few of those colorful little jewels are dotted around the country.

"The market is changing," says David Puttnam. "In England more people are going to the movies than to soccer matches. Moviegoing is on the increase because people realize that films are better on a big screen. The best talents of our age still see the big screen as the true focus of their creative energies. The optimum size for an auditorium is about one hundred and eighty to three hundred," he continues, "so small cinemas could have a real role, but they need a business sense to make them work commercially. Starry-eyed enthusiasm is not enough.

"They also need a little help from the government," adds Puttnam. English Heritage has been listing the best of them to protect them from demolition, but they have little protection against development. The act of Parliament that covers theaters should be extended to cinemas *now*. They're part of our architectural heritage. No multiplex could give what the cinema of my childhood gave me. That cinema is gone now. A whole generation has missed what I had. We must give the cinemas back to them." □



ROBIN BALLIOL/© ENGLISH HERITAGE

**ABOVE: The Rio, in Dalston, London, designed by Coles in 1915, was reconstructed in 1937 by Frank Bromige, who infused it with color and added a streamlined, modern interior.**

**RIGHT: A small-town theater, the Regent, in Lyme Regis, Dorset, was designed by William Henry Watkins in 1937. Its Art Déco interior remains unchanged from the original design.**

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# VAN NEST POLGLASE AND THE MODERN MOVIE SET

## A PIONEER WHO CHANGED THE CINEMATIC LANDSCAPE



RKO SPECIAL COLLECTIONS/ACADEMY OF MOTION PICTURE ARTS AND SCIENCES

*By Donald Albrecht*

IN JULY 1939 TWENTY-FOUR-YEAR-OLD wunderkind Orson Welles arrived at RKO studios in Los Angeles. Welles had just terrorized the nation with his radio broadcast *The War of the Worlds*; now he was ready to conquer Hollywood. Eyeing the illusionist mechanism at his disposal, Welles proclaimed the studio apparatus "the greatest electric train set a boy ever had." The new [illegible] wide-eyed gaze undoubtedly [illegible] studio's art department, the [illegible] stylish direction of Brooklyn [illegible] Nest Polglase. His brilliant designs would combine a battery of [illegible] props and artful sets to create Welles's imaginary Xanadu in *Citizen Kane* (1941).

Such skillful fantasy had been Polglase's [illegible]



**RKO's legendary art director Van Nest Polglase (left) was known for the modern design he brought to films in the 1930s. ABOVE: He created a Venetian set for *Top Hat*.**

visual signature since he started at RKO in 1932. Although he was nominated for six Oscars and is credited with designing over two hundred and fifty films from 1925 to 1957, Polglase is justly recognized for guiding RKO's more than one-hundred-and-fifty-person art department in the thirties. In that memorable decade he and his staff concocted RKO's distinctive brand of modern design: an amalgam of streamlined Art Déco, fanciful Neo-

*continued on page 162*

# I think I've died and gone to the kitchen.

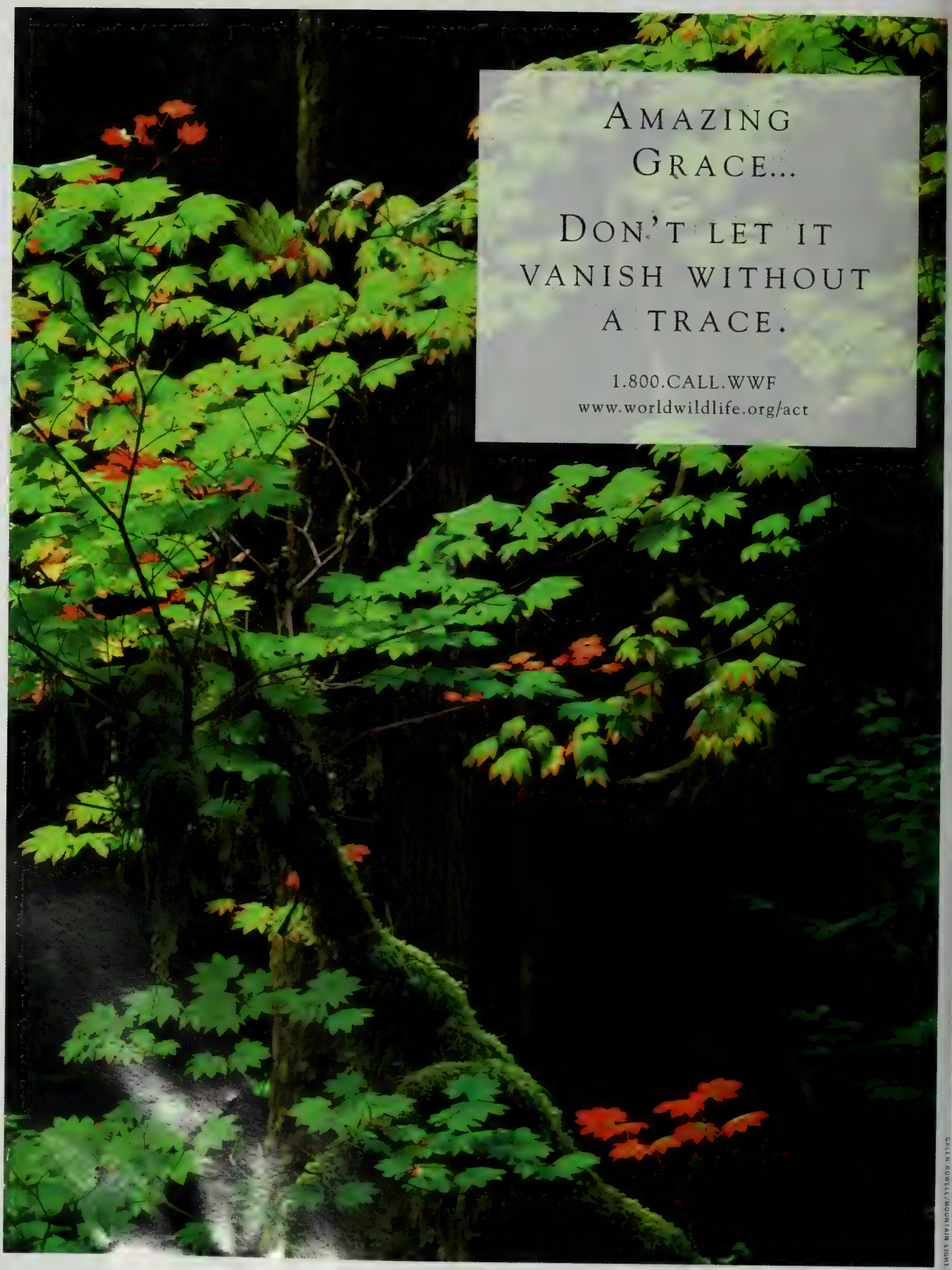



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# VAN NEST POLGLASE AND THE MODERN MOVIE SET



RKO SPECIAL COLLECTIONS/ACADEMY OF MOTION PICTURE ARTS AND SCIENCES

**LEFT: Polglase, a six-time Academy Award nominee, garnered acclaim for his imaginative work on eight Ginger Rogers–Fred Astaire musicals, including *Shall We Dance*.**

**BELOW LEFT: He combined streamlined and Neoclassical elements in *Top Hat*. BELOW: *The Magnificent Flirt* (1928) was one of the first movies to feature Art Déco design.**

*continued from page 158*

classicism and avant-garde architecture. This quintessential style of thirties America, which inspired architect Morris Lapidus, reached its zenith in eight musicals designed by the department's Carroll Clark and starring Fred Astaire and Ginger Rogers, the studio's undisputed king and queen who kept it financially afloat during the Depression.

The Astaire-Rogers-RKO style was graphic and thus iconographic. The visual wit and theatrical sweep of Polglase and company's modern black-and-white décor for such films as *The Gay Divorcee* (1934) and *Follow the Fleet* (1936) had a flair unmatched by any other studio and provided the perfect setting for Astaire and Rogers's sophisticated dancing, which similarly juxtaposed bouncy rhythms and languorous glides. The "Polglase look" extended to landscaping, costuming and sometimes the weather, when snowy cityscapes and star-filled skies formed white draperies for glamorous penthouse nightclubs.

The RKO team's fourth outing, Mark Sandrich's *Top Hat* (1935), shows off the studio's style at its most exuberant.

*continued on page 168*





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## Day 1

Wake to a lazy morning in one of Beverly Hills' grandest hotels. Order room service or slip off to the patio for breakfast poolside. With an average temperature of 73 degrees Fahrenheit and few rainy days, your weekend forecast is sunny and star-filled. Go for a stroll, beginning at the Golden Triangle, and make your way along stylish Rodeo Drive, home to such tony boutiques as Versace, Prada and Gucci. When you need a reprise from the glamorous hustle and bustle, step inside the charming IL Cielo for Branzio Al Forno, (whole-baked sea bass), or dine at Café Mirabeau, for a birds-eye view of Rodeo Drive. When the sun goes down, slip into something beautiful and sink into a plush sofa at the Regent Beverly Wilshire to listen to elegant piano music. Then head to La Scala, a quaint restaurant and bar with an immense wine selection, or top off your first night with dinner at legendary Chasen's on Canon Drive. Principe Ristorante attracts locals and features sidewalk dining—perfect for people watching. The Italian fare at Prego is sumptuous—regulars love the baby lamb chops.



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# In Beverly Hills



## Day 2

See more than fashionable storefronts and glamorous patrons when you board the Beverly Hills Trolley. Choose from either the "Art and Architecture Tour," which stops by the Gagosian Gallery for glimpses of modern and contemporary art and sculpture, or the "Sights and Scenes Tour" which showcases the illustrious homes of movie stars from the past. Relive your favorite television and radio program moments at the Museum of Television & Radio, which houses 90,000 programs spanning eight decades. After lunch at Nate 'n' Al's—well known among comedians and seasoned shoppers—indulge in a new hairstyle and highlights at Frederic Fekkai or rejuvenate tired skin with an expert facial at Aida Thibiant. After an afternoon siesta or a latté and conversation, begin contemplating your endless dinner options. Will it be Vietnamese seafood with garlic noodles from the "secret kitchen" at Crustacean, a grill-your-own entrée from Korean restaurant Woo Lae Oak or short ribs and fried green tomatoes at Reign, the restaurant owned by New York Jets star Keyshawn Johnson? You decide.

## Day 3

Pick up some gourmet crepes, tamales and fresh California fruit at the Beverly Hills Farmers' Market on North Canon Drive and then stroll through one of Beverly Hills' beautifully manicured parks, blooming with flowers. The Will Rogers Memorial Park, across from the Beverly Hills Hotel, offers a glorious setting for lingering by the koi pond and daydreaming. A perfect picnic spot is the 1927 neo-Gothic Greystone Mansion, which also hosts summer concerts in the courtyard. Wind down your weekend adventure with a shopping spree on Beverly Drive and top it all off with a fabulous martini and oysters at Nic's or a prime rib dinner at Lawry's.



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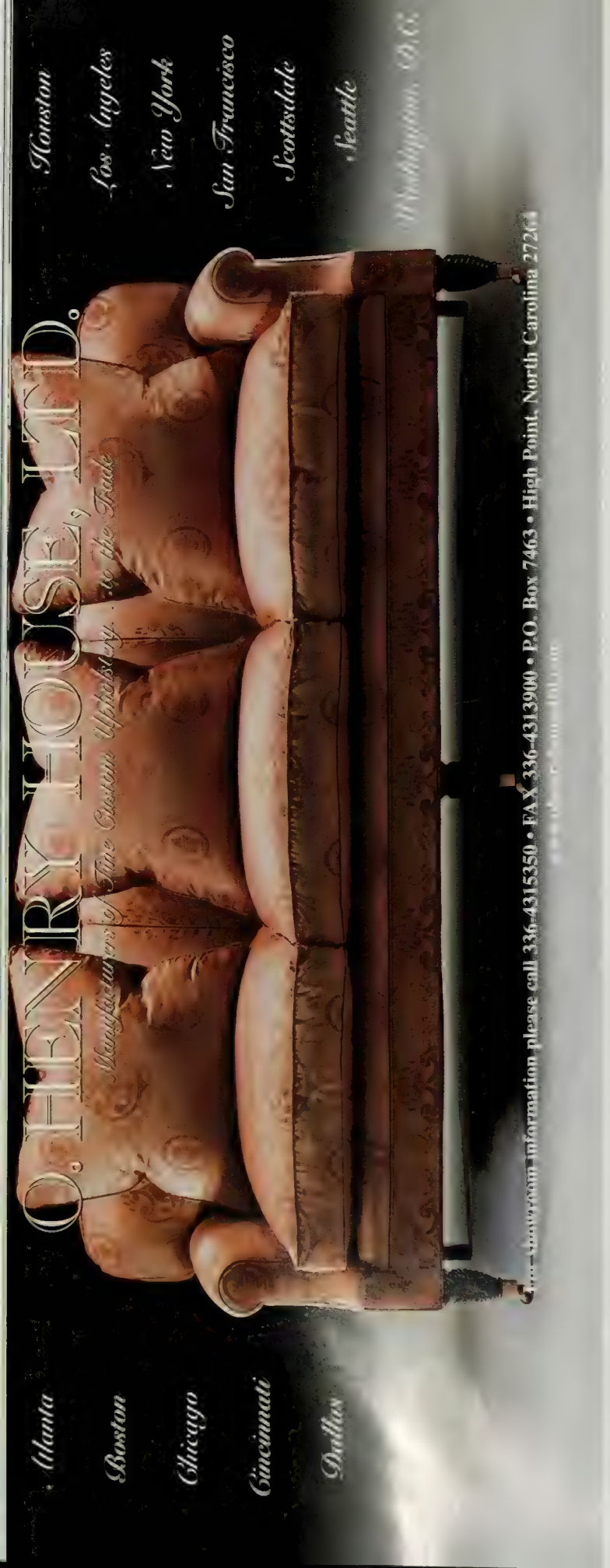
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# VAN NEST POLGLASE

*continued from page 162*

While Warner Bros.' expressionistic musicals extolled the "forgotten man," RKO's musicals celebrated the world of excess and Daddy Warbucks. *Top Hat* gave us Astaire in white tie and tails and Rogers as a bird of paradise in satin and feathers, dancing through a luxurious décor of svelte greyhounds, prancing harlequins and ribboned musical instruments. A fevered image of Venice inspired the film's most famous set, a two-soundstage expanse of balconies, terraces and piazzas linked by a serpentine canal dyed black and crossed by three bridges decorated with overscale classical scrolls. It was on this set that Astaire and Rogers performed the elegant "Cheek to Cheek" and the satirical "Piccolino."

High-gloss surfaces and their expressions of frictionless movement were essentials in all the Astaire-Rogers musicals. The dance floors were usually wood, sometimes covered with Bakelite, a plastic product favored for its modernity by architects as well (industrial materials such as Bakelite and Formica enjoyed a vogue during these years). Retaining the pristine state of these surfaces proved as difficult in film as it did in real life. Individual takes of dances were separated by long delays as scratches were removed. The illusion of Astaire and Rogers gliding through space on thin cushions of air, their feet barely touching the ground, would have been destroyed by any blemishes on the floor.

Van Nest Polglase, the spark for these remarkable sets, was born in 1898. He studied architecture and interior design in New York City, practicing there until moving to Havana in 1917, where he honed his opulent tastes as an associate designer on the Presidential Palace. When he returned to Manhattan, he worked for Famous Players–Lasky (Paramount) at the suggestion of art director Wiard Ihnen (who later married Edith Head). Ihnen had recommended his protégé only as a draftsman, but Polglase's talents were unleashed by the new visual language of cinema. He soon relocated to Hollywood and quickly gained a reputation in modern design at Paramount —where he devised one of America's first Art Déco sets, for 1928's *The Magnificent Flirt* —and at MGM. At the behest of David O. Selznick, Polglase moved to RKO in 1932, alongside other top-notch Selznick recruits such as Katharine Hepburn and George Cukor.

Polglase joined RKO the year before the release of *Flying Down to Rio* (1933), the first Astaire-Rogers musical, and although the dance series best illustrates his tenure there, it doesn't tell the whole story. Under his eye, the studio's art department turned out the remote jungle of *King Kong* (1933), the proletarian New York of 1936's *Winterset* (designed by *Citizen Kane*'s Perry Ferguson) and the evocative Paris of *The Hunchback of Notre Dame* (1939).

Like his counterparts at every major studio, Polglase realized that Hollywood's ability to supply women with fashion advice, and thereby keep them coming to theaters, could also apply to the area of interior decoration. The popular 1925 Paris exposition, which offered a menu of modernist idioms from updated classicism to the austerity of

*continued on page 171*

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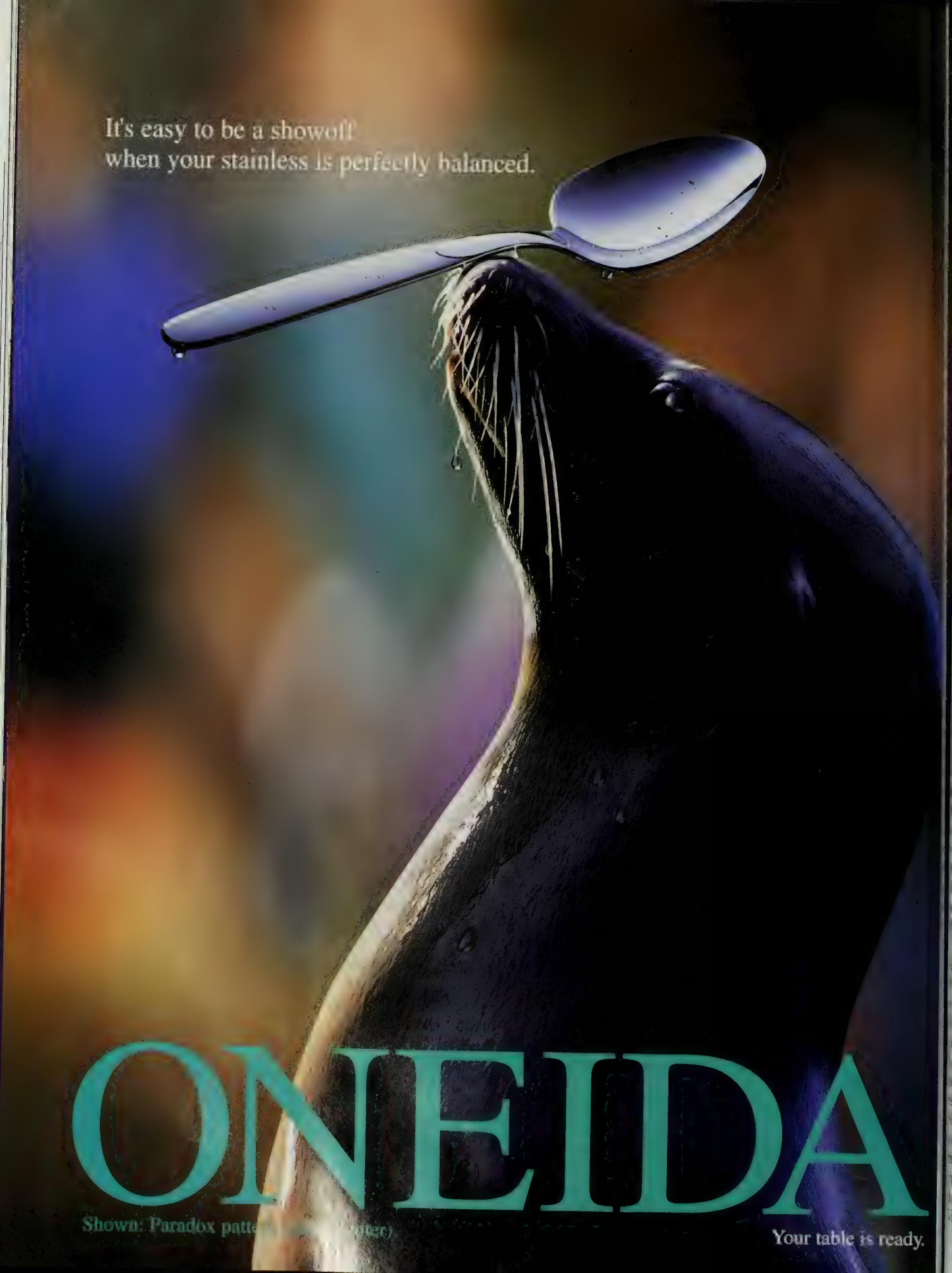
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# VAN NEST POLGLASE AND THE MODERN MOVIE SET

*ntinued from page 168*

e Corbusier's L'Esprit Nouveau pavil-on, fueled Hollywood's imagination. rom the studios' perspective, modernist écor provided the additional economic enefit of helping to distinguish their roducts; films needed differentiation ithin the vast international marketplace, ot unlike automotive styling that dis-nguished Fords from Chevys. To accom-lish this, they developed a variety of arketing tactics. Stars ranked as their ost visible standard-bearers, but cos-ming and set design likewise played a art in the creation of each studio's image.

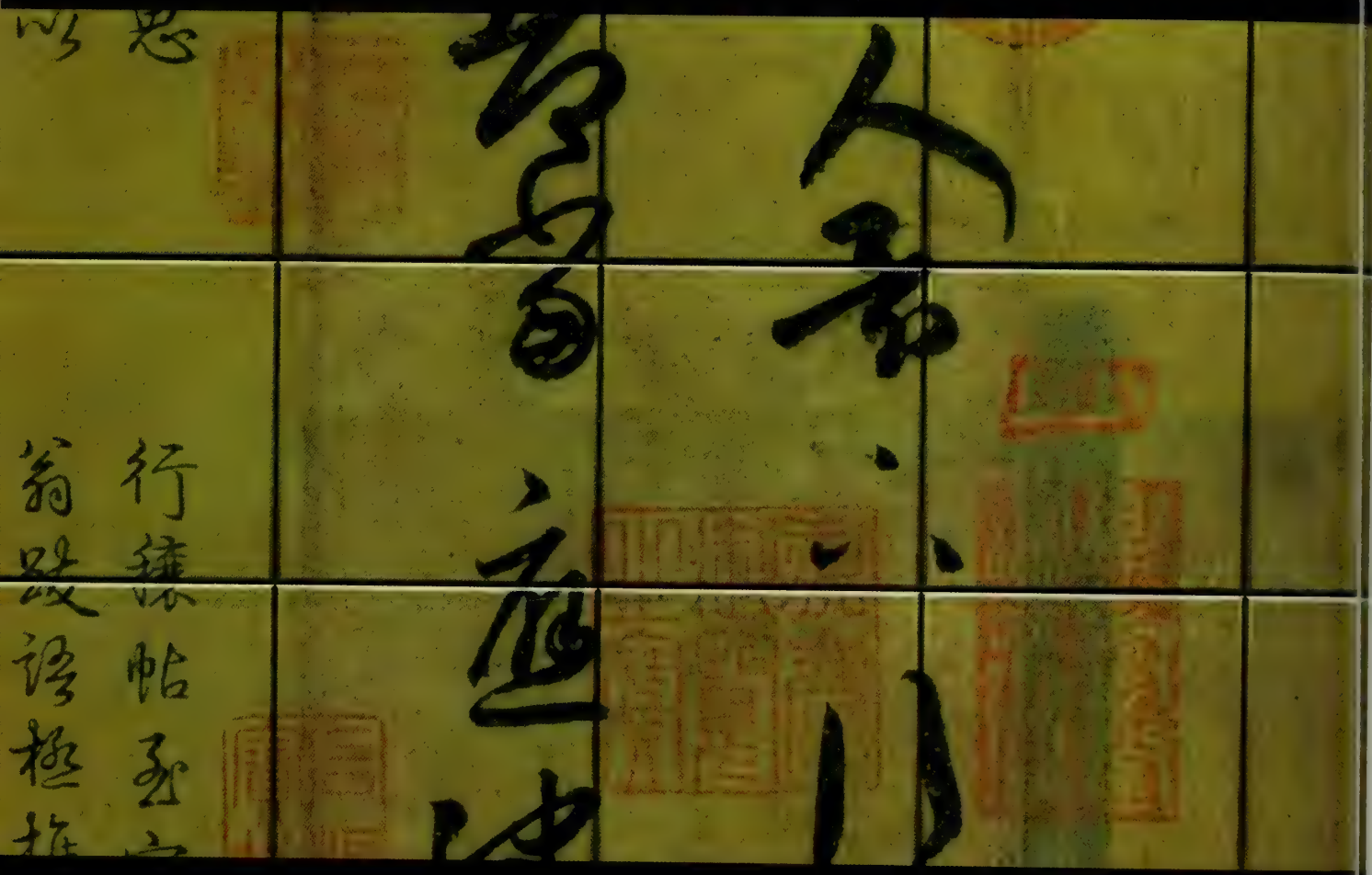
Between the thirties and the fifties ne enormous production schedules of Iollywood studios required a two-ered system that divided responsibility etween a supervisory art director like olglase, who established a set's tone or oncept, and a unit art director, who arried out the design and oversaw its onstruction. Although Polglase de-ned RKO's "house style," to which iverse pictures adhered, his actual in-olvement in specific projects varied. In ontrast with other supervisors, such as MGM's Cedric Gibbons and Twentieth Century-Fox's Lyle Wheeler, Polglase id, however, sketch his ideas. Art direc-or Robert Boyle told John Hambley nd Patrick Downing in *The Art of Hol-ywood* that Polglase "used to make these ery strange drawings with a T-square nd an Eagle drafting pencil, a very soft encil, and they got very smudged be-ause if you draw in that way and get in-olved in your work it finally looks a ness. But evidently it worked because hen he would turn these drawings over o the art director or set designer and hey would be translated."

The box-office importance of the Astaire-Rogers series perhaps persuaded Polglase to establish a design team de-oted to the films. Maurice Zuberano, an RKO production illustrator for sixteen ears, ascribed their development large-y to Carroll Clark, assisted by chief set lesigner Allan Abbott, whose elegant enderings were the sets' genesis. Darrell Silvera was responsible for the neo-Roco-co furnishings. As the series progressed hroughout the thirties, Polglase's design nvolvement at RKO diminished and his luties became primarily administrative. Visual orchestrator of happy Hollywood endings, he didn't have one himself. In 1942 he was dismissed from the studio because of alcoholism. He died in 1968 from burns suffered in a house fire.

Although Polglasian flourishes grace postwar movies such as Columbia's 1946 film noir *Gilda* (with Rita Hayworth), the designer's legacy remains rooted in the social conditions and aesthetics of the thirties. Van Nest Polglase's sets for Astaire and Rogers equated "RKO modern" with sophisticated glamour in the public's mind. Seventy years later they are emblematic of an age when movies optimistically promised to dance audiences out of their troubles. □



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# THE ART OF HOLLYWOOD REVEALED

## INSIDE THE ACADEMY OF MOTION PICTURE ARTS AND SCIENCES GALLERIES

*Text by Irene Borger/Photography by Christopher Dow*

"We want people to have light bulbs go off when they attend our exhibits, to understand the process of making movies," says Ellen Harrington, the special events and exhibitions coordinator for the Academy of Motion Picture Arts and Sciences. "Most displays include artifacts, but we're also trying to get at that ephemeral creative link between the initial concept and the final film."

The exhibits, presented in the galleries of the academy's Beverly Hills headquarters, herald both the stages and the collaborative nature of the filmmaking process. Drawing on the resources of the academy's thirteen branches of members—from art directors and cinematographers to visual-effects personnel and writers—the exhibits reveal backstage secrets and real artistry. For one production design installation, a team of celebrated designers built a miniature set in the gallery, brought in a movie camera and showed visitors how optical effects work on the screen.

*continued on page 176*




**LEFT: "We show images that the public hasn't seen before," Ellen Harrington says of the Academy of Motion Picture Arts and Sciences' exhibitions (below).**



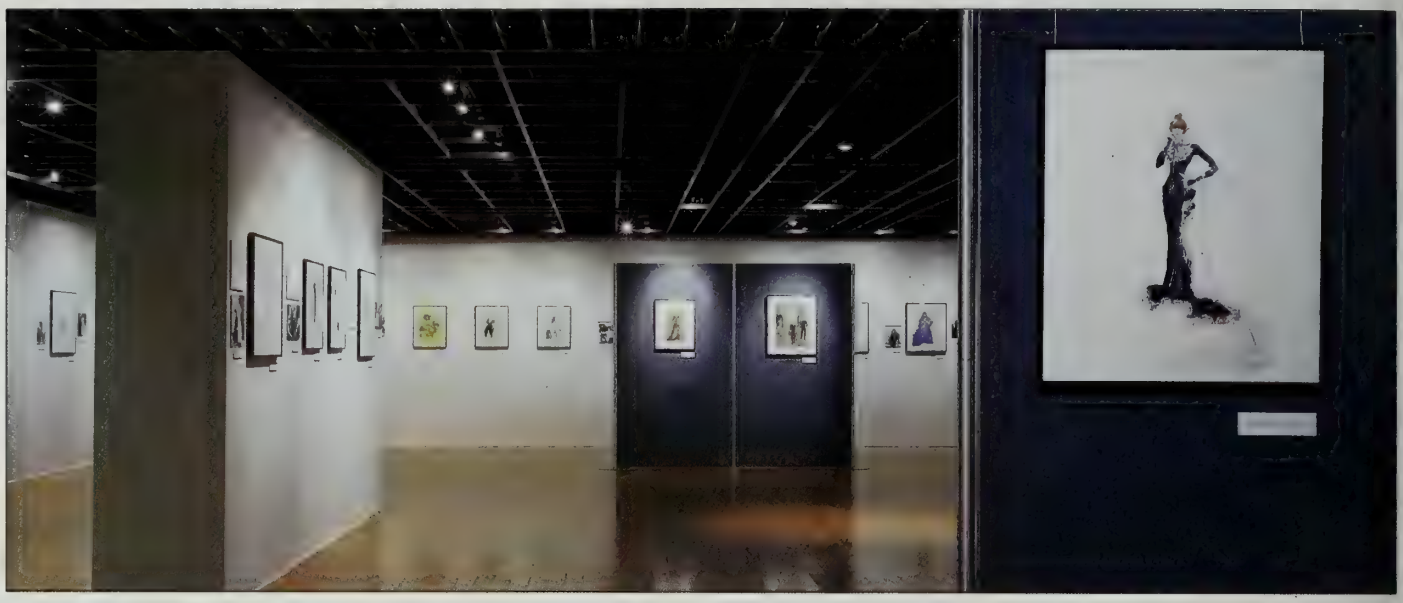



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# THE ART OF HOLLYWOOD REVEALED



*continued from page 174*

Another exhibit included the actual full-size living room from *The Flintstones* and adjacent monitors displaying the room as it looked in the completed film. With elaborative wall texts, the exhibits educate and delight.

"All film worlds, to a greater or a lesser degree, are, in a very real way, imaginary," says Harrington. "What we attempt to do is show how these worlds get created, and to do so we use materials most people never get to see." For an exhibit on the function of architecture in films, viewers got to glimpse sketches and renderings from a score of motion pictures, ranging from *Metropolis* to *Blade Runner*.

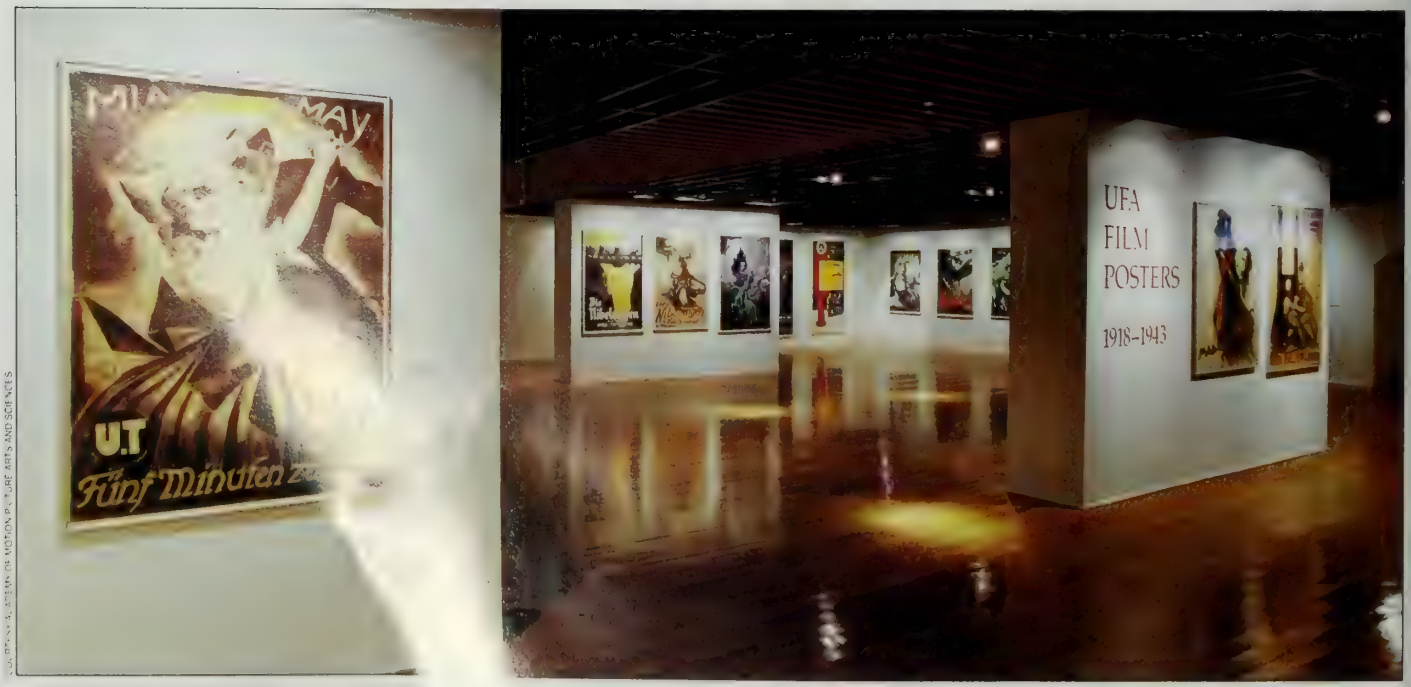
The mandate for educating the public about the film industry was made several decades ago by the cinema visionaries of the time. In 1944, under the watchful eye of Darryl F. Zanuck, Cary Grant and Howard Hawks, among others, the Academy Foundation was established in order to further promote an awareness of the art and the science of making films and to preserve film history. For fifty-six years that's precisely what the institution has done.

The Academy Film Archive has grown to be one of the

*continued on page 180*

**ABOVE: An array of original 1920s–70s Hollywood costume sketches from the Leonard Stanley Archive, displayed in the academy's fourth-floor gallery.**

**"Foreign-film posters are a window into the psyche of that nation," notes Harrington. BELOW: A collection of rare 1918–43 posters from the German studio UFA.**



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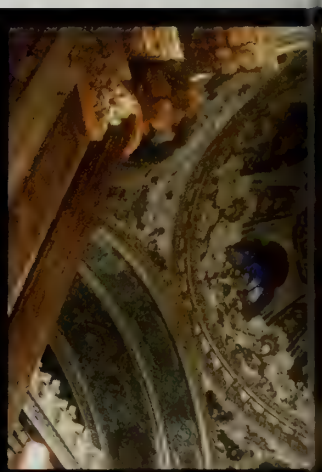
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# THE ART OF HOLLYWOOD REVEALED




COURTESY ACADEMY OF MOTION PICTURE ARTS AND SCIENCES

**ABOVE: Movie props, costumes and posters come together in an installation on Federico Fellini, organized in collaboration with the estate of the legendary Italian director.**

*continued from page 176*

largest in the United States, containing an in-depth collection of major motion pictures as well as rare early works by such film pioneers as D. W. Griffith and Thomas Edison. The Margaret Herrick Library includes more than eighteen thousand books, over seven million photographs and files on at least one hundred thousand films and screen actors, along with the personal papers of such luminaries as George Cukor, Mary Pickford and Charlie Chaplin. Both the library and the film archive are open to the public at no charge.

With such stellar resources, the academy has long staged film-related exhibits in its 4,000-square-foot grand lobby. But in 1993, two years after the library was moved off-site to a larger facility, a separate and flexible 2,500-square-foot gallery space was created. Harrington became the exhibitions coordinator and was involved in the renovation of the new gallery. She now oversees an ambitious program of exhibitions and special events, with as many as ten shows presented each year in both spaces.

Harrington sees a key part of the gallery's mission as bringing out the unknown history of Hollywood. "We're able to make all kinds of treasures available to the public that in the past were seen only by private collectors, scholars or the people who created them." Half of the exhibits are drawn from the vast Herrick Library holdings, which Harrington calls her "candy store."

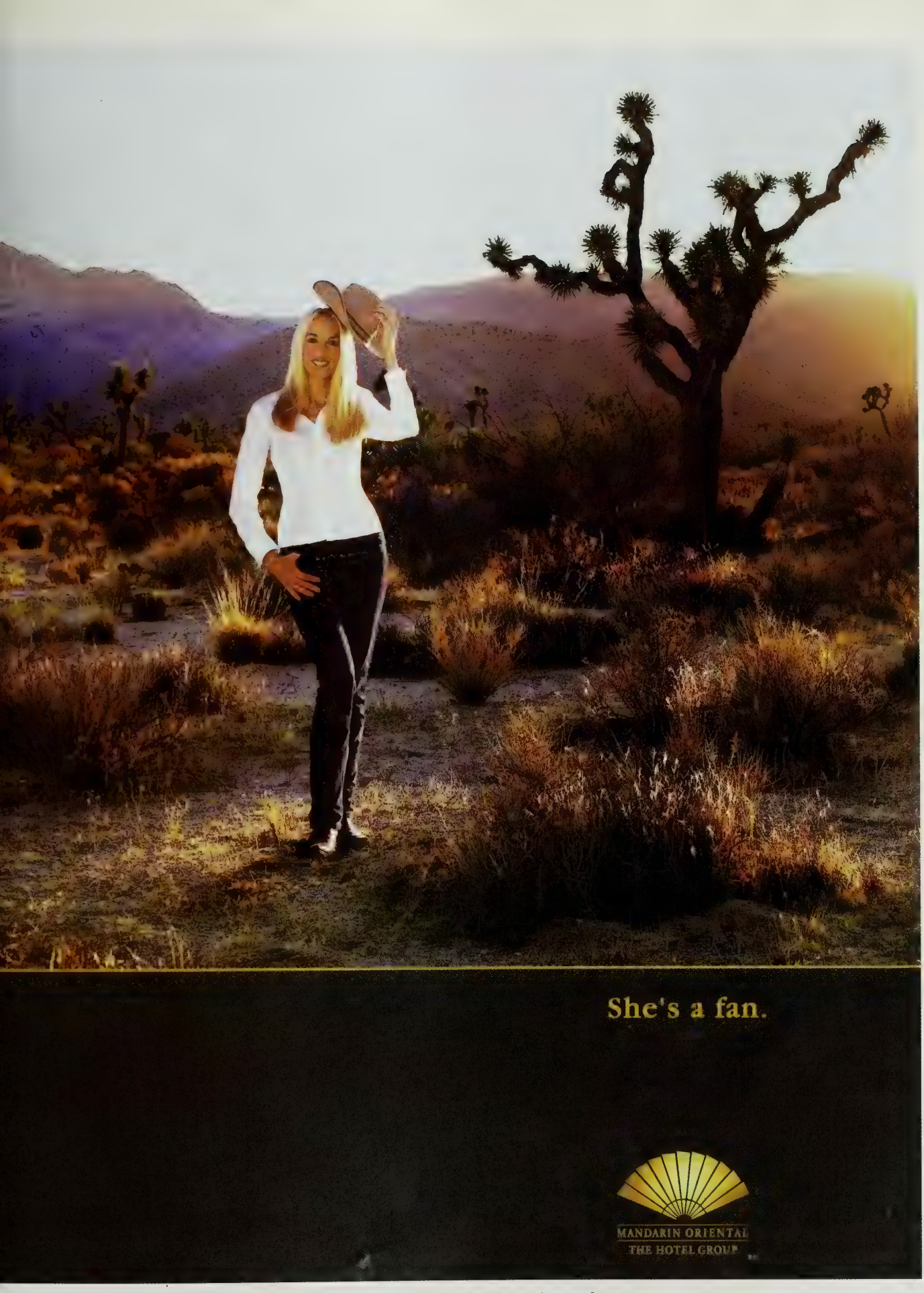
With Internet access, people anywhere in the world can see up to ten images of each show at www.oscars.org.

*continued on page 182*



COURTESY ACADEMY OF MOTION PICTURE ARTS AND SCIENCES

**LEFT: For an exhibit titled "From *Sex* to *Basic Instinct*," 30 costumes and accessories, spanning eight decades of American filmmaking, were borrowed from a collector.**




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# THE ART OF HOLLYWOOD REVEALED

*continued from page 180*

As technology advances, Harrington hopes to create a virtual walk-through of every installation.

Visitors to Los Angeles are able to benefit from another facet of the gallery program that is not yet available on the Internet: the events and related film screenings that frequently supplement exhibitions. In addition to the posters, lobby cards, photographs, correspondence and the director's own preliminary sketches installed for the Alfred Hitchcock centennial, the academy presented a Friday the Thirteenth film program (Hitchcock was born on August 13, 1899), complete with home movies, rare trailers, outtakes from his motion pictures and documentary footage of the director shooting on the set.

To animate an exhibition of German film posters, the academy treated viewers to an orchestra-accompanied screening of Ernst Lubitsch's scandalous silent film *Madame Du Barry*, which brought both him and actress Pola Negri to Hollywood. This show underscores two other aspects of the academy's vision: to provide an international scope and to collaborate with other institutions.

"UFA was the most important German studio between the wars, and some of the most original and daring German motion pictures were made then, by directors like Murnau and Von Sternberg," says Harrington. "Ingrid Bergman made films at UFA, but it went from this incredible and fascinating neo-Expressionist plot-and-production movie company to propaganda machine." The studio's rare, extraordinary posters could be seen at only two American locations: the Museum of Modern Art in New York and the academy gallery.

As an internationally known resource and standard-bearer for the film industry, the academy gallery enjoys creative relationships with many other institutions and private collectors. Twenty-five percent of the shows are drawn from artifacts in private hands, and some of that memorabilia ends up becoming part of the library's impeccably preserved, climate-controlled special collections.

Some of the shows at the gallery are touring exhibitions. But even those seemingly ready-made shows are revised for Los Angeles. Trained as a cinema scholar, Harrington considers the cultural context of both display and materials and seeks to balance glamour with scholarship. (Gallery-goers have the pleasure of seeing, at various times, everything from the typewriter on which the first feature film was typed to the preparatory drawings for the parting of the Red Sea in Cecil B. DeMille's *Ten Commandments*.) She describes an immense Fellini show that had been done at the Palazzo Expositione in Rome. "The Italians had a different installation aesthetic, building huge wooden ramps leading up to, say, a monitor as if it were an altar. I knew American audiences needed to view the work differently."

Something of a sleuth, Harrington travels widely, even flying into a Nebraska cornfield in order to investigate works by Reynold Brown, a prolific illustrator who created the posters for numerous science fiction films and westerns. She discovered that Broadway caricaturist Al Hirschfeld also designed posters for major motion pictures, such as *The Wizard of Oz* (a retrospective spanning his seventy-year career is on tap for later this year).

In addition to presenting rarely seen works of Hollywood greats such as portrait photographer George Hurrell, the exhibition program celebrates little-known, and forgotten, artists, including Rex Hardy, a photojournalist in the 1920s for *Life* magazine.

"Hardy happened to mention pictures he'd found in his garage to an academy member, who told me about them," Harrington says. "There was the most amazing material, like Spencer Tracy at the racetrack with Laurel and Hardy in 1927. Who knew that this stuff existed? Now it's preserved in the collection. I know there are hundreds of other things out there like that. If I just keep digging, I'm going to find them." □

*Gallery hours are 10:00 A.M. to 5:00 P.M. Tuesday through Friday and noon to 6:00 P.M. Saturday and Sunday. Academy of Motion Picture Arts and Sciences, 8949 Wilshire Boulevard, Beverly Hills, California 90211; 310/247-3000.*



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# MERCHANT IVORY'S *THE GOLDEN BOWL*

## A NEW PRODUCTION STARS SOME OF ENGLAND'S GREATEST HOUSES



ERICA LENNARD

*By Mitchell Owens*

THE GOLDEN BOWL WAS NOT IS-mail Merchant and James Ivory's first choice when it came to selecting another of Henry James's works to transform into a sweeping costume drama, their thirty-ninth film since the partners joined forces with novelist and screenwriter Ruth Prawer Jhabvala in 1961. Director Jane Campion beat them to *The Portrait of a Lady*, which was a personal disappointment for Ivory, since Glenn Close had already signed on to costar as the villainous love Mme Merle. "Then Isabel [Adjani] decided that we'd both like to go to Venice," Ivory recounts, but *The Wings of the Dove*, set in the same city, was preempted as well.

So it was back to the bo*Ambassadors*, says Ivory, "didn't have such a dramatic story to tell." That left *The Golden Bowl*, written in 1904 and generally considered the author's most difficult novel.

"It's an interior kind of book, a challenge to film but with a wonderful story," says Ivory. "Ruth wanted to try to adapt it, so I said to go ahead." Another attraction was that *The Golden Bowl*, a complicated tale about two pairs of lovers—intertwined by marriage and desire and nearly destroyed by the revelation of a liaison—takes place in an international milieu populated by optimistic Americans infiltrating, sometimes bravely, occasionally naively, jaded European circles of privilege. "It's about people not unlike me, Americans who have lived abroad much of their lives," e remarks.

**Uma Thurman, as Charlotte, in Syon House, situated just outside London, which was used for some of the interiors in *The Golden Bowl*.**

Casting was relatively easy. Everyone wants to be in a Merchant Ivory production, including Catherine Deneuve, who once seriously considered taking on the role of the tragic Claire de Cintré in the filmmakers' ultimately abandoned adaptation of James's *The American*. "We wanted her badly," Ivory recalls, "but we couldn't find a French translation of the book so that she could understand the story." This time out, several Merchant Ivory veterans are back in the saddle,

*continued on page 190*

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# MERCHANT IVORY'S *THE GOLDEN BOWL*



ARNAUD BORREL

LEFT: Nick Nolte (Adam Verver) studies a Pieter Coecke van Aelst canvas in a scene shot at Belvoir Castle. BELOW: Filming outside Burghley House. BOTTOM: "Some locations provide fantastic atmosphere," notes James Ivory, with Kate Beckinsale on the set at the home of London's lord mayor.



ARNAUD BORREL

*continued from page 186*

among them Madeleine Potter (*The Bostonians*) and Nick Nolte (*Jefferson in Paris*), who stars as Adam Verver, a powerful American art collector whose marriage to a beautiful young woman (Uma Thurman) with a secret past sets the plot into motion. The elegantly costumed cast is rounded out with Jeremy Northam, Anjelica Huston and Kate Beckinsale.

As in so many Merchant Ivory productions, the supporting cast is equally stellar, architecturally speaking. Eleven houses and a castle in London and the English and Italian countrysides im-

*continued on page 194*



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# MERCHANT IVORY'S *THE GOLDEN BOWL*



COURTESY JAMES IVORY

RIGHT: Bridgewater House in London, a private residence built in the mid–19th century, serves as the exterior of Verver's home in the city.



ERICA LENNARD

FAR RIGHT: The crew moved a crane into the famous Robert Adam–designed entrance hall at Syon House to film a scene in the anteroom.



ERICA LENNARD

A similarly creative building strategy conjured the settings for *The Golden Bowl*, which will be released by Miramax in June. Burghley House in Lincolnshire, the magnificent Elizabethan manor of the marquesses of Exeter, and Belvoir Castle, home to the dukes of Rutland, were cast as Fawns, the house rented by Verver, the film's protagonist. The London residence of Verver's daughter, Maggie (Beckinsale), and her husband, Prince Amerigo (Northam), a fortune-hunting Italian nobleman, is a patch-

*continued on page 198*

LEFT: "It's a spectacular Adam room, with marble columns and painted and gilded moldings," remarks Ivory, with Nolte and Jeremy Northam.

BELOW: A bedroom at Syon House. "We put in the lampshades, which are horrible, but they're what was used at the time," says Ivory.

*continued from page 190*

personate a handful of the characters' houses, inside and out.

Like so many filmmakers, "we have to rely on composite houses," says Ivory. "In a lot of big English country houses, the backstairs sections have been renovated into gift shops and cafeterias and God knows what." A complete house, ready to use in its entirety [illegible] "just doesn't exist." This dear[illegible]ey locations was crucial to the development of *The Remains* [illegible] the team's 1993 drama about tionally stunted manservant in England. "That was so much a stairs story," Ivory continues, "tha had to shop around for location build the perfect house, as it were."






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Top right: A significant and rare pair of English 18th-century 9-inch table globes in their original mahogany stands. Both globes bear the label of the noted firm of William Bardin and Gabriel Wright and were crafted between 1779 and 1782. The terrestrial globe features the voyages of famed explorer Captain Cook and shows great expanses of unexplored territory on the North American and African continents. The future Louisiana Purchase is shown as "New France" and Australia as "New Holland." The Celestial globe is adorned with the constellations and exquisite cartouches. Their extremely rare size, important makers, remarkable history and excellent condition place them among the finest globes on the market. 22" high.



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# MERCHANT IVORY'S *THE GOLDEN BOWL*



ERICA LENNARD



ERICA LENNARD

**ABOVE AND ABOVE RIGHT: "It was inspired by Tissot," designer Andrew Sanders says of the salon where Fanny (Anjelica Huston) and Charlotte chat.**

**RIGHT: Charlotte leaves a rendezvous with the prince at Matcham, which is really Helmingham Hall, a private Elizabethan moated house.**



ARNAUD BORREL

*continued from page 194*

work, too, utilizing 10 Carlton House Terrace in London (exteriors) and the magnificent Syon House, located just outside the city (interiors). The sixteenth-century Syon House, owned by the dukes of Northumberland, also provided a few rooms for Verver's London digs. Other British landmarks called into play include Mansion House, the residence of London's lord mayor; Lancaster House in London, a royal mansion at one time; and Helmingham Hall, a rambling red-brick manor in East Anglia that has been home to the barons Tollemache for nineteen generations.

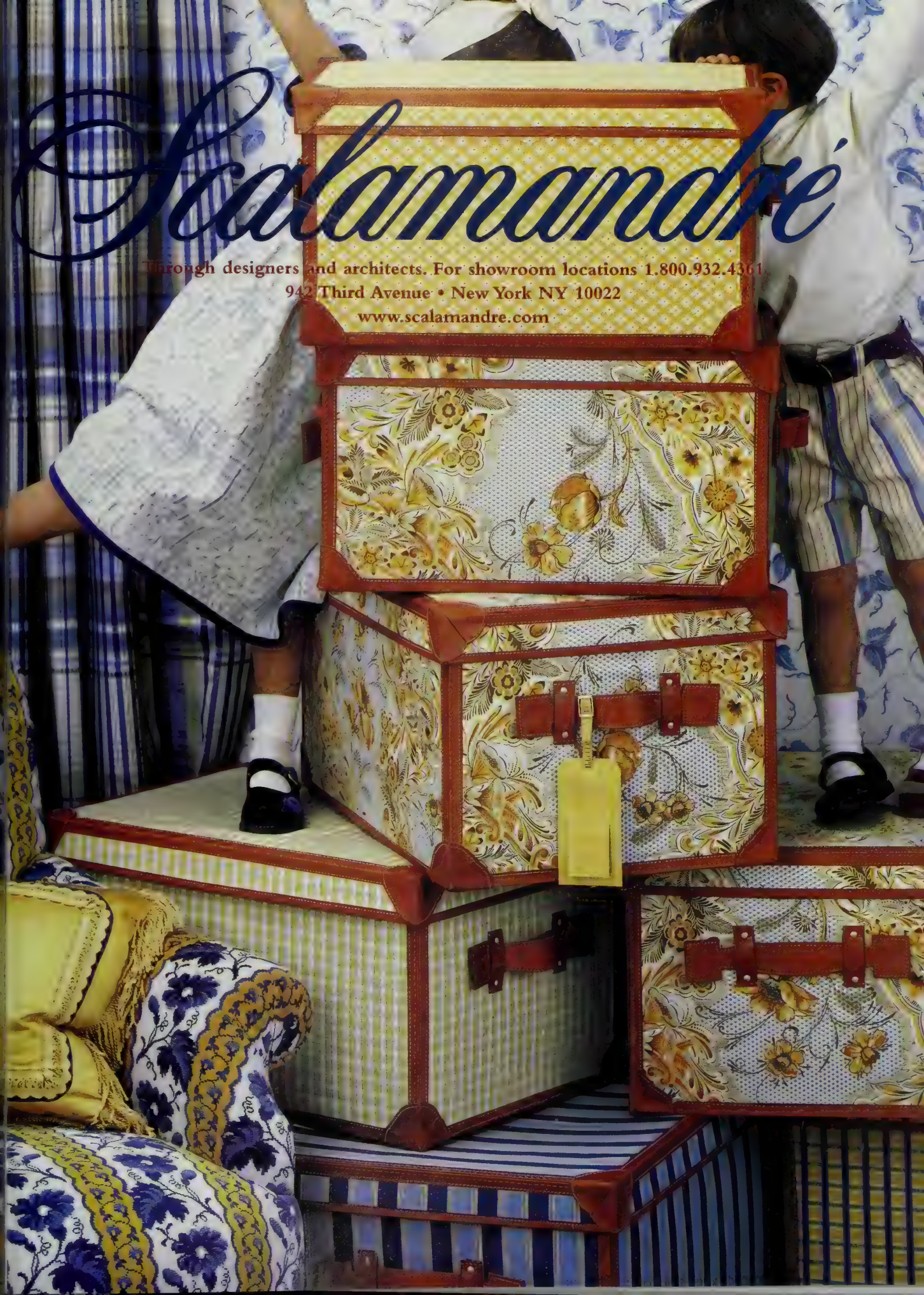
Even these historic locations, however, are not what they seem, least of all to their present occupants or day-tripping tourists. "The rooms had to be redressed to make them livable for the characters," says Ivory. Which means that rooms that had been arranged in pristine museum fashion or for personal use by modern-day inhabitants had to be turned topsy-turvy, redecorated with chairs, sofas and lamps, all to the period of the film. And since that was, in this case, 1903 to 1909, a luxurious standard of eclectic comfort was demanded.

"We had to shop around for locations to build the perfect house."

Under the leadership of production designer Andrew Sanders, set decorator Anna Pennock and art director Lucy Richardson and their staffs raided Asprey in London for period-perfect accessories and used masses of evocative props: overstuffed armchairs, deeply buttoned sofas, eighteenth-century fine furniture, such as ormolu tables that were arrayed with ranks of family photographs, and table lamps topped with fringed and furbellowed shades that look like extravagant petticoats.

Table lamps aside, the scenes in the country houses were shot as though they were illuminated by gaslight or candlelight. "Now, we need not have done that, since there were houses with electricity back then, but it does create a certain

*continued on page 200*


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## *THE GOLDEN BOWL*

*continued from page 198*

interesting lighting scheme," says Ivory, remarking on the ravishing candlelit interiors of Stanley Kubrick's *Barry Lyndon*. "Burghley House, for instance, wasn't electrified until the 1950s." With atmospheric illumination, he notes, "it's not always easy to see everything, which helps me as a director, because I don't want the rooms to upstage the story."

Critics have often complained that Merchant Ivory films are overpowered by window dressing, but a more careful study reveals backgrounds that fall into shadow or go out of focus, giving a sense of the décor without providing so much detail that the action of the story is compromised. Ivory argues that this approach is better than the alternative: "Nothing is worse to me than seeing a movie where what should be there is not there." That explains why the rooms shown in *The Golden Bowl* look fresh and clean instead of musty. "It was all new in 1900, but with the passage of time, things can get a bit tatty," he says. "If something in the house was perfect for the room but worn or faded, we had to cover it up." Consequently, a plethora of Aubusson cushions and artfully thrown leopard-print lap robes and paisley shawls were employed by the set decorating team. Though utterly in character for the overdressed period of the film, and therefore providing a certain amount of what Mario Praz called *Stimmung*, or coziness, some of these accessories have been deployed as camouflage.

Ivory's production team didn't have much information to go on when it came to designing the sets. "Sometimes James is very definite in his descriptions, right down to the clocks on the mantelpiece," says Ivory. "But in *The Golden Bowl*, he doesn't describe the art or the objects in much detail." That didn't pose a problem for Sanders. "I studied paintings of the period by Whistler, Sargent and Bonnard for clues to how the aristocracy lived at the time," he says. "I was especially drawn to Tissot, who painted the same milieu but a decade earlier than when the story takes place. His interiors are the most wonderful of all, and their mood is consistent with James's words."

*continued on page 202*

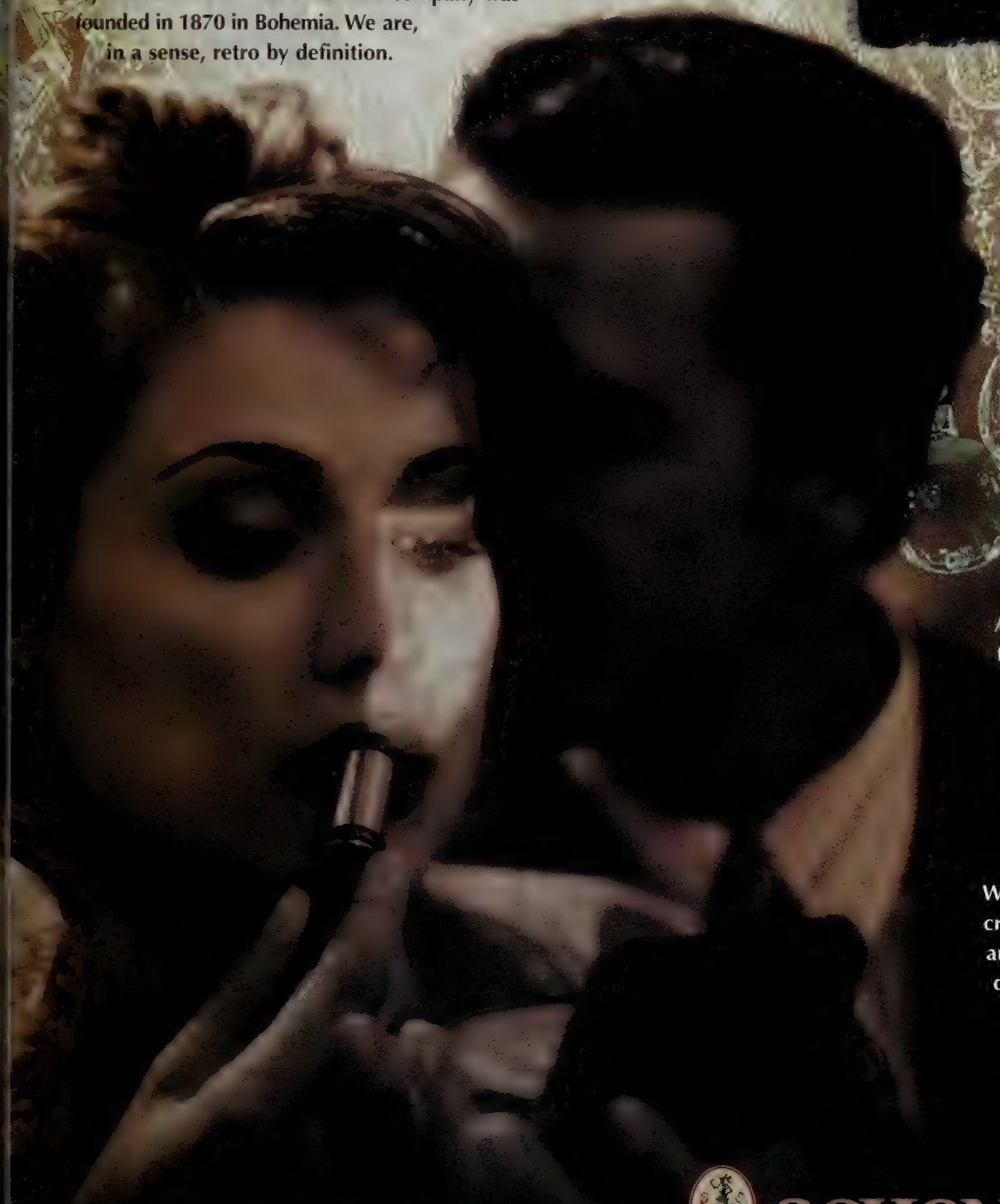
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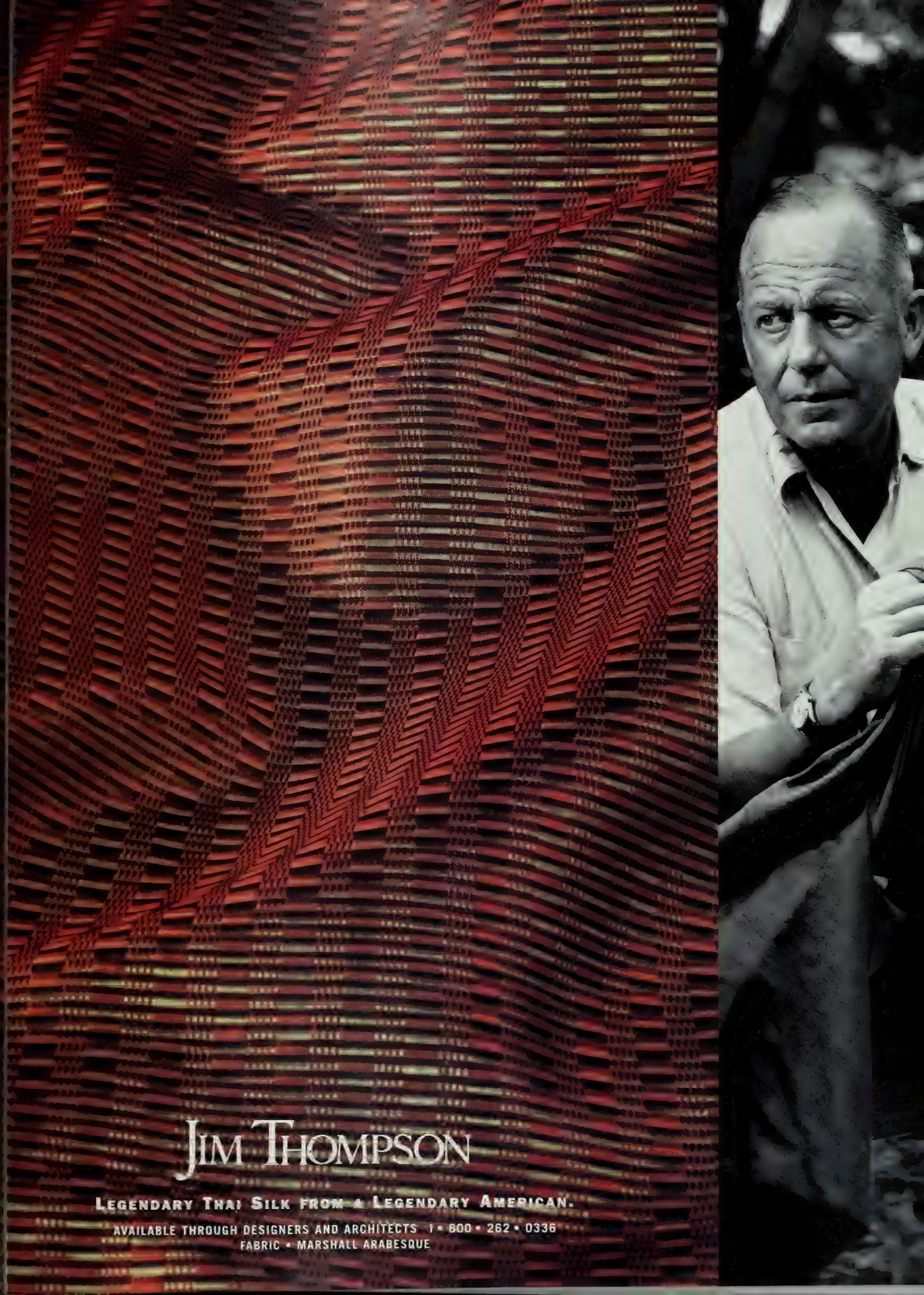
## THE GOLDEN BOWL

*continued from page 200*

Other elements of the story needed to be more fully developed. James was vague about Verver's art collection, which the tycoon expends a huge amount of energy, money and passion acquiring. "So we had to create a viable collection, from the point of view of an American industrialist," says Ivory. And not just any old industrialist of the day. "Dutch masters and eighteenth-century portraits were the usual things people were buying back then, but we wanted to create something catholic and peculiar." Inspired by the iconoclastic passions of J. Pierpont Morgan and Isabella Stewart Gardner, Merchant Ivory's Verver—"a rapacious man, a tiger on the prowl," Ivory calls him—amasses exquisite artifacts overlooked by most turn-of-the-century collectors, such as Raphael drawings and Nollekens statues.

The locations themselves sometimes had artwork that the producers wanted to use in the film. "When we saw it," Ivory says of a stupendous Hans Holbein painting at Burghley House, "we had to make that an area of Verver's collecting." So, too, a Flemish painting that was found at Belvoir Castle. Occasionally, however, what was in the rooms of the participating houses had to be incorporated under duress. "Family collections are not always first-rate or even second-rate," the director notes cautiously. "Often you're surrounded by paintings of heavy-lidded ladies by Lely, which you cannot remove, so you have to work them into the dialogue when they don't fit the action." When a visitor to Fawns politely asks Verver about the paintings of long-nosed aristocrats decorating his walls, screenwriter Jhabvala has the collector disdainfully shrug them off as one of the drawbacks of renting a furnished house.

Only once did Ivory make a misstep. He arrived on the set one day and was confronted with an unappealing statue. "I assumed it was a rented prop," he remembers, "and I said, 'What is this awful thing?'" A representative of the family that owned the house was standing within earshot and visibly bristled. "I acted like I'd made a big mistake," says Ivory, adding pointedly, "but I did not apologize." □


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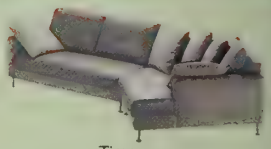
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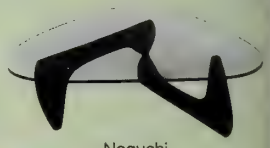
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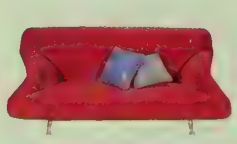

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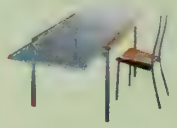

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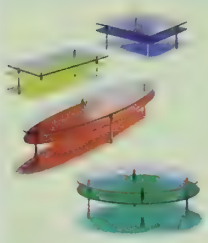

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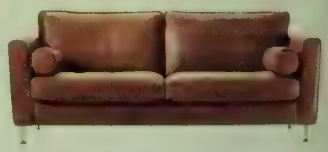

glass desk

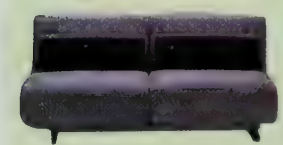

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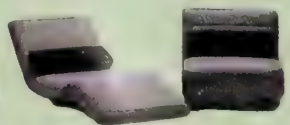

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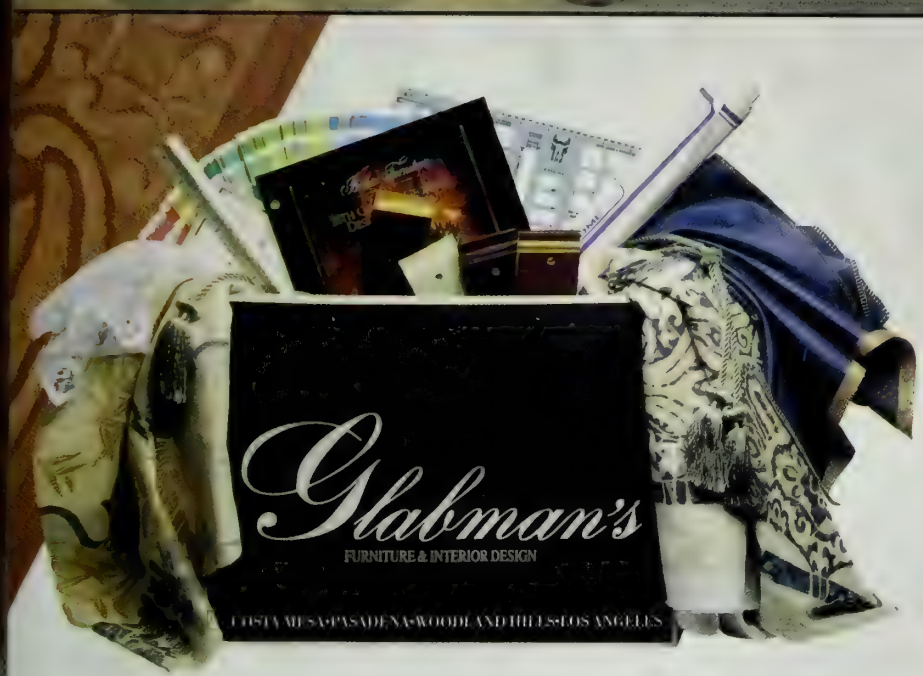
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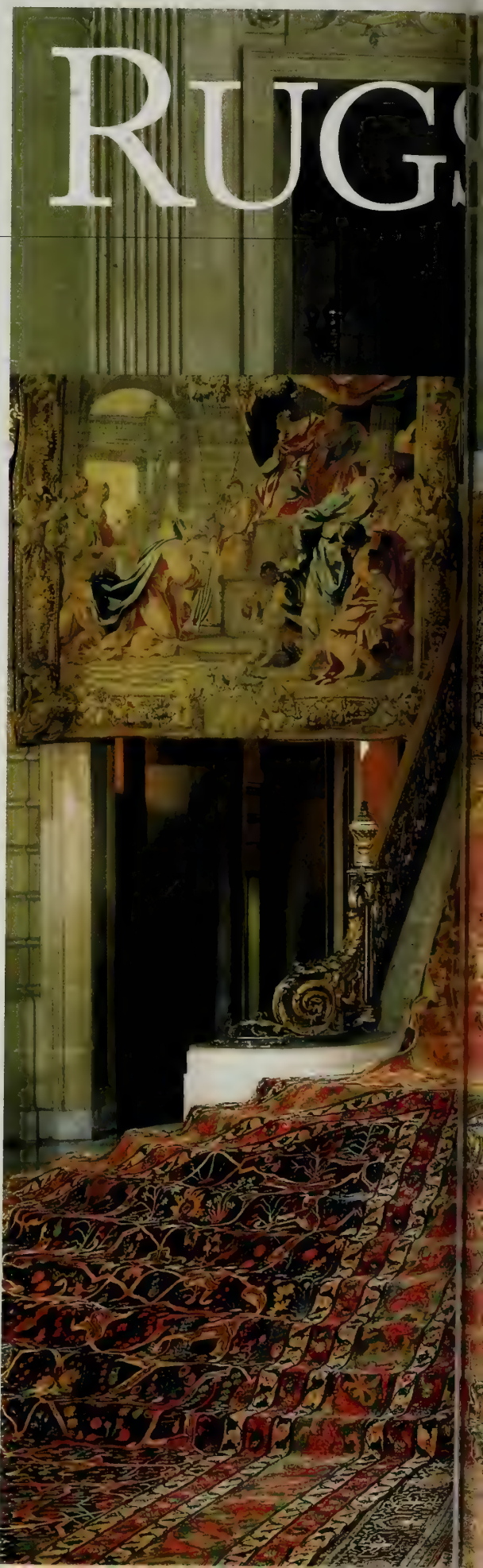
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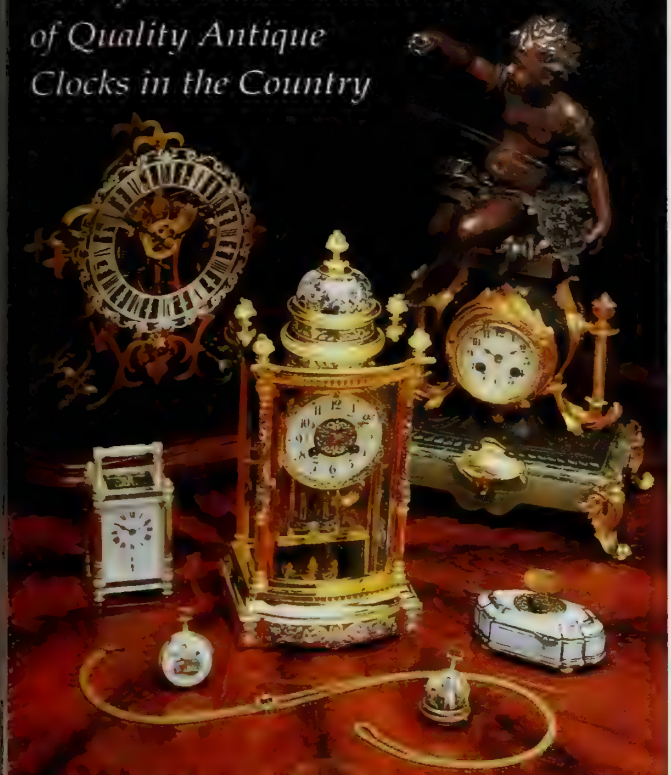



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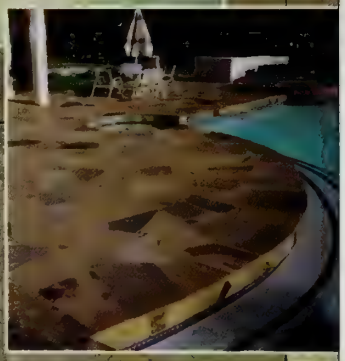
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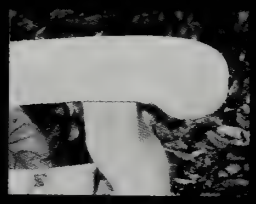
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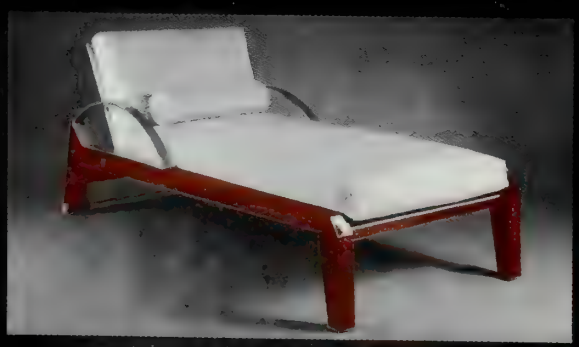
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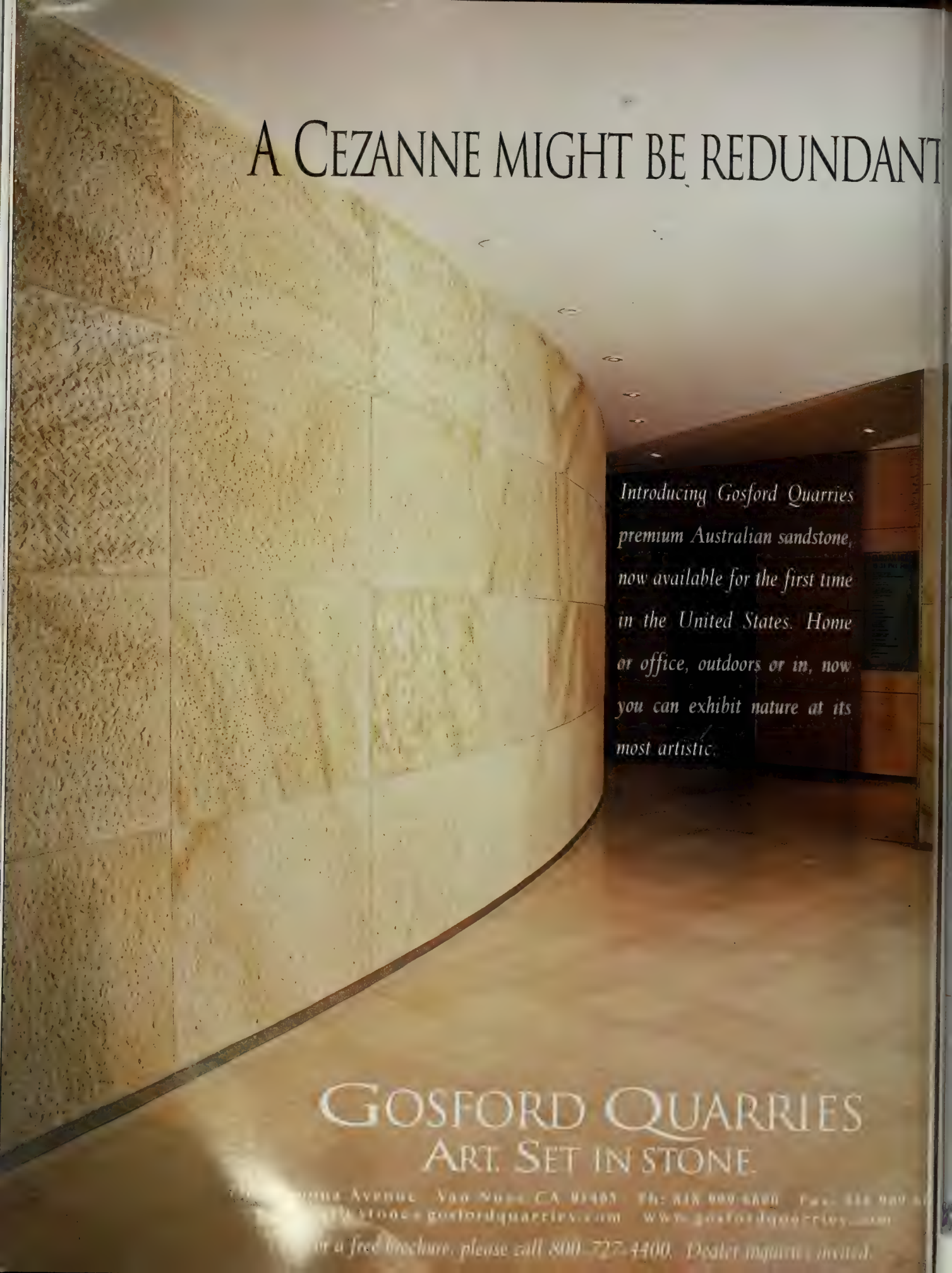


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**ARTIST INFORMATION:**

**Born in Karlkrona, Kronberg was educated at the Konstakademi in Stockholm, where his teachers were J.C. Bolklund, August Malmström and Johaan Frederck Höckert. Upon receiving a scholarship in 1873, the artist traveled to the continent, first studying in Düsseldorf and later in Munich. During his time in Germany he fell under the spell of the Old Master's, specially the robust work of Peter Paul Rubens and the theatrical style of Hans Makart. In 1877, he left Munich and settled in Rome, where, between trips to the Far East, he stayed until 1889, when he returned to Stockholm to be appointed as a professor at the Konstakademi ✦**

**The Present work, painted during the artist's extended stay in Rome, aptly demonstrates Kronberg's admiration and understanding of Rubens' mytho logical pictures and the dramatic sense of movement portrayed in the arts during the Baroque period. Here, Kronberg has transformed paint into flesh, fruits and fur. A watercolor study for his work, dated 1880, is in the collection of the Gothenburg Art Museum in Sweden, and a sketch is preserved at the artist's studio at Skansen, Sweden. Another enormous romantic painting by Kornberg titled "Romeo & Juliet" is at the Beckershof Museum in Sweden. A large painting by Kornberg "Jaktnymf och Fauner" hangs at the Nationalmuseum, SKM in Stockhom ✦**





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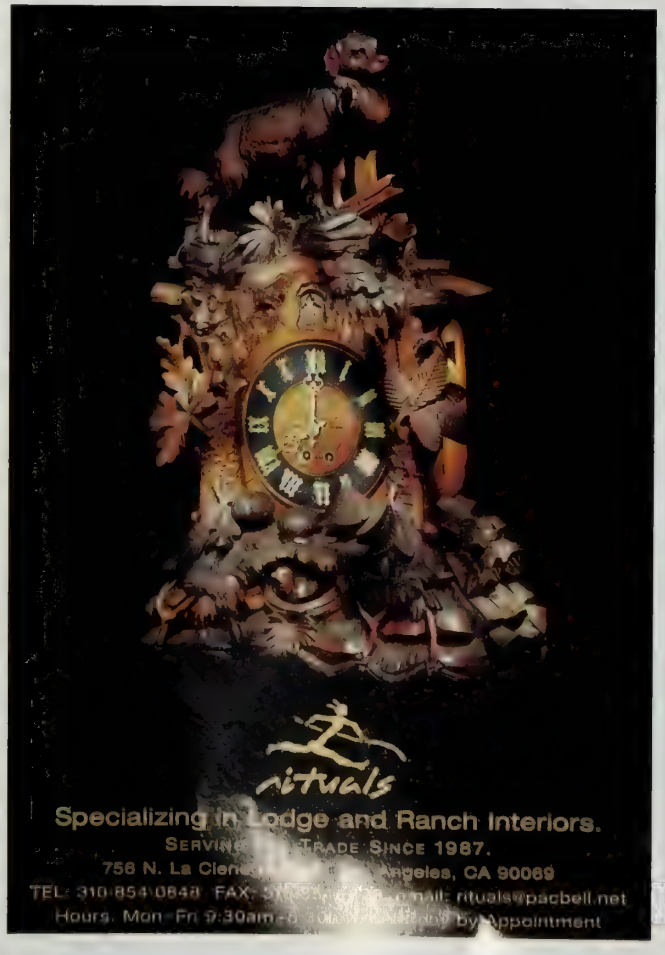
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When her husband, the silent-screen cowboy star Fred Thomson, died suddenly of tetanus on Christmas Day, 1928, Marion could not face the emotional or financial burden of keeping the Mediterranean-style [illegible] had built in Beverly [illegible] *Architectural Digest*, 1990). She was forty y[illegible] old and was left with [illegible] sons, one and two years [illegible] age, to raise on her own, an[illegible] she spent a year searching for what she called "a rather normal and healthful environment to bring up children."

Marion saw the town of Hollywood as "a quiet little village except for its few main streets" and "a mosaic of friendly neighborhoods." She finally settled on one of

*continued on page 210*



COURTESY CARI BEAUCHAMP



PHOTOGRAPHY MAYNARD L. PARKER

From 1917 through the early 1930s Frances Marion was Hollywood's top screenwriter. ABOVE LEFT: After the death of her husband, actor Fred Thomson, in 1928, she moved to a[illegible] English-style house on Selma Avenue. Sh[illegible] remained there for 2[illegible] years. TOP: Marion writes in the backyard. ABOVE: The large living room.



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# FRANCES MARION ON SELMA AVENUE



*continued from page 206*

the half-dozen houses on Selma Avenue, each of which was on several acres of land laced with pepper trees, magnolias and pines.

She bought 7927 Selma, a gracious two-story English-style house, from Hector Turnbull, the head of Paramount's scenario department, and his wife, Blanche. Marion believed that "houses have personalities as definite as human beings," and she found it had "a peaceful atmosphere that seemed to have a calming effect upon even the most troubled spirits. The explanation was simple: the house had been built by two people deeply in love with each other."

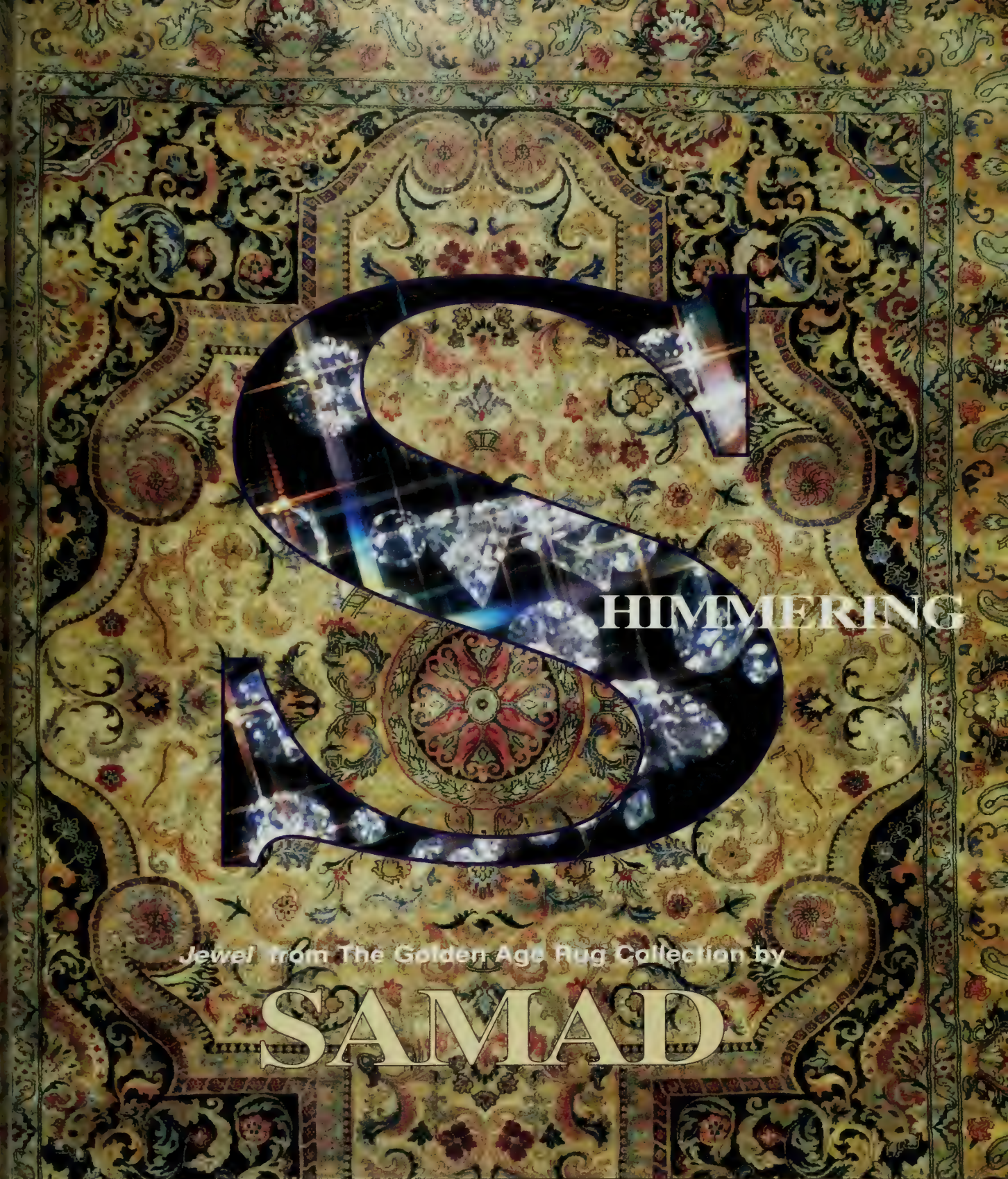
Marion knew the neighborhood because she had often visited King and Florence Vidor next door, but by the time she moved in, the Vidors had divorced and sold the house to Fay Wray and her husband, screenwriter John Monk Saunders (see *Architectural Digest*, April 1994). They, too, were soon to divorce, and they sold it to Joan Blondell and Dick Powell (see *Architectural Digest*, April 1998).

With the assistance of her friend actor-turned-interior decorator William Haines, Marion slowly proceeded to make it into a real home for herself and her sons. But according to her secretar

*continued on page 21*



**Designer William Haines helped Marion with the decoration of her new two-story, five-bedroom house. LEFT: The dining room was in constant use. Several times a week a dozen or more friends, including artists, authors and reporters, would gather around her table, which extended to seat 20. ABOVE: The library.**




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# FRANCES MARION ON SELMA AVENUE

*continued from page 210*

Martha Jenkins, Marion considered some of Haines's contributions "a bit flamboyant for her taste," and another of her close friends, MGM costume designer Adrian, "discreetly put on the finishing touches." The library took on "Gatsbyesque proportions," and she turned the yard into a playland for the boys, Fred and Richard.

By the early 1930s Marion was so established as MGM's top writer that she didn't even bother to keep an office at the studio. She and production head Irving Thalberg met occasionally to review her work, and she often attended story meetings, but she preferred to write at home. The Selma Avenue house became her base of operation for twenty-five years.





Marion's daily routine was to awaken before dawn and write in bed for several hours on yellow pads that were held firm with a custom-made lap board. Her sons came in to greet her at seven, and Richard remembe[r] hair was down, bu[t] sitting up with pa[d] over her bed." At eigh[t] make phone calls to [her] women friends. At nine, personal maid, Emily Am[es] and Martha Jenkins arrive[d] Jenkins gathered up all the numbered yellow pages and took them upstairs to type in her office in the converted attic while Ames prepared Marion's bath, laid out her clothes and brushed her hair. She was "beautifully dressed [w]ith pearls" by eleven, when [s]he met Jenkins in the pine [r]oom to review what had [b]een written that morning [a]nd make revisions.

*continued on page 214*

She and Irving Thalberg met occasionally to review her work, but she preferred to write at home.



COURTESY CARI BEAUCHAMP

**TOP: The upstairs pine room was for informal meetings with friends and for work with secretaries. Ever practical, Marion used one of her Oscars as a doorstop.**

**ABOVE LEFT: The master bedroom is where she spent hours every morning, writing in bed on yellow pads held firm with a lap board. ABOVE: The rear of the house.**

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## FRANCES MARION

*continued from page 212*

Evenings were often filled with previews, screenings and more meetings, but several times a week a dozen or more friends would gather around her dining room table. Her eclectic group included composers, artists, authors and reporters. She hosted a large party for H. G. Wells when he came to Hollywood, and a dinner for New York producer Jed Harris turned into an Algonquin Round Table reunion when she included Dorothy Parker, Alan Campbell and Anita Loos.

When her brief marriage to director George Hill ended in 1931, Marion swore off husbands, but a variety of suitors came calling anyway. Brian Aherne swamped the house with flowers (before and during his marriage to Joan Fontaine), and on several occasions Nelson Eddy fell to his knees in her living room and asked her to marry him. She also had a brief affair with *Goodbye, Mr. Chips* author James Hilton in England, but when she arranged for him to come to work at MGM, he arrived on her doorstep with his wife in tow. (They ensconced themselves in her bedroom for several months before taking an apartment nearby.) Another British admirer was A. J. Cronin. When he was planning his trip to the United States to promote his novel *The Citadel*, he wrote Marion that he had been invited to the White House, but "all I want is to come to Selma Avenue."

After Irving Thalberg's death in 1936, Frances Marion claimed that screenwriting became "like writing on the sand with the wind blowing." As she was forced into script doctoring, she filled the creative void by studying anatomy and sculpture at the University of Southern California. She also wrote several novels and a textbook, *How to Write and Sell Film Stories*, inspired by the symposiums she organized at USC. She left MGM in 1946, moving back and forth between New York and the Selma house, occasionally renting it to friends. She finally sold it in 1955, and today the entire block is apartment buildings, leaving not a hint of the glamorous era or graceful living that once transpired at 7927 Selma Avenue. □



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# IS FILM OBSOLETE?

## THE DIGITAL REVOLUTION IS COMING TO A THEATER NEAR YOU

*By Nicholas von Hoffman*

DON'T BE SURPRISED if Dr. Digit, one of Electroland's most celebrated denizens, cops an Oscar this year, and please remember you read it here first. "In Hollywood there's a big buzz about digital," says John Galt, senior vice-president of advanced digital imaging at Panavision. "Without really knowing what it is, people suddenly see it as something new and exciting." Under Galt's leadership, Panavision, which designs and manufactures the high-end thirty-five-millimeter motion picture cameras universally used to film movies, has now developed a digital camera, which can shoot movies without film.

"You can count on your fingers and toes the number of people who've actually seen a digital clip, and yet the buzz, the enthusiasm for it!" says Galt. "I believe it's mainly because George Lucas is going to shoot his next *Star Wars* movie with this technology this coming June in Australia."

Digitization in the movies can mean a number of things, among which are these filmless, electronic motion picture cameras and the electronic display of films in movie theaters. Once you're no longer projecting images on a screen by shining light through a film, you have entered the realm of television, even if it's television projected on a theater-size screen. "A lot of people, in Hollywood in particular, are looking forward to that because it can eliminate the cost of film prints, which average about two thousand dollars each," says Galt. "However, the cost of the technology to replace the two-thousand-dollar print means that you then replace a twenty-five-thousand-dollar movie projector with about two hundred and fifty thousand dollars' worth of electronics. So that's not something that's going to happen tomorrow."

It would if some film company executives could close their eyes and wish hard enough. "Right now we take cans of film, which are fairly heavy, and ship them around the country," says Don Levy, executive director of marketing and communications for Sony Pictures' digital studios division. "A different distribution model would certainly have an impact on shipping cost and the cost of manufacturing prints. Electronic distribution of films would mean no more cans."

Electronic distribution also would bring benefits to the audience. "Film prints degrade," Levy says. "They take up scratches and dust, and those elements can get picked up on the sound track. Once a picture has been released, there's a disconcerting inconsistency in the quality of the print. In an era of digital distribution, there will be no degradation of image or sound."

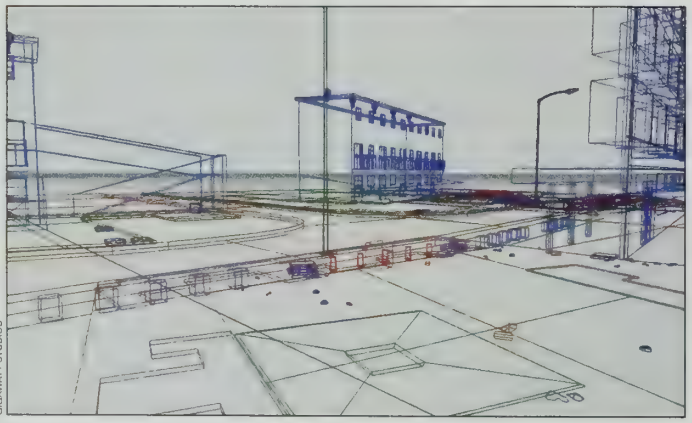
Galt is skeptical. The technology, he says, "is really not better than what people will be able to see in their living rooms in the next two or three years."

Galt's observation that the new electronic theaters will not offer a picture superior to what people will get with HDTV makes you wonder if fully digitized movie houses will ever come to pass. Hollywood has lost money before by betting on the wrong exploitation of modern electronics. A few years ago, for instance, Time Warner spent untold millions in Orlando, Florida, wiring the town for movies on demand. After much initial ballyhoo, that particular brave new world went glug-glug.

None of which means that Dr. Digit has no future in Tinsel Town. He already has made well-publicized visits to Hollywood with such movies as *Jurassic Park* and *Stuart Little*, but digitization occurs in more than just the occasional dinosaur film. Every movie Hollywood makes is digitized at some point. The first area where digital technology was adopted was in sound, primarily because the small size of sound files allowed them to be manipulated, recorded and stored on computers.

That, Levy says, led to digital postproduction, a sea change in terms of editing film and television. For some years now most films have been taken off celluloid and digitized into a computer for editing. Levy explains: "What used to be a very mechanical, analog technique of physically cutting and recutting film has been transformed in nearly record time into digi-

*continued on page 220*



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# IS FILM OBSOLETE?

*continued from page 218*

tal editing or nonlinear editing capability." After the movie has been edited on the computer, the final cuts are made on the celluloid print, which is then copied and distributed to your local multiplex electronic slot machine and movie parlor.

"Bear in mind," Galt advises us, "that what is happening more and more, even when you don't realize it, is that a lot of the images that we see on the screen are synthesized from live-action elements, computer-generated elements, digital matte paintings and the like. The use of computer graphics in motion picture film has become ubiquitous over the past fifteen years. Maybe you have a shot in a period piece, and a jet happens to be flying through the frame. It used to be that shot was ruined. Today you digitally remove it."

The infiltration by Dr. Digit has been gradual, if you define *gradual* using the time scale of Electroland, where fifteen years is a geologic age. Although transferring movies from film to digits is expensive and slow, the changeover to an all-digital movie universe will take time. Companies have large amounts of money sunk into older equipment, and while Galt says that with his new cameras it is impossible to tell if a scene has been shot using film or electronics, you'll never convince some people in the industry. They're too set in their ways, as Grandma used to say.

> "George Lucas is going to shoot his next *Star Wars* movie with digital technology."

Dr. Digit's accomplishments in Hollywood have enabled directors to bring forth some jaw-dropping shows. Where once upon a time you imagined you could just see the wires holding up actors flying through the air, nowadays their extraterrestrial jaunts demand a complete suspension of disbelief. Yet the movie itself is structured as it was a hundred years ago, when audiences sat in nickelodeons watching *The Great Train Robbery*. Then and now a movie is a reel-to-reel sequential narrative, and although the new technologies can make watching a reel-to-reel movie an eye-popping experience, Hollywood has not been able to use the new technology for anything other than enhancing the cinematic forms of the old technology.

The beginnings of a new movie form that's not reel-to-reel probably won't come out of Hollywood. Instead, they are sprouting up in the courts, in police procedure and in some of the ever more elaborate and complicated computer games—those that take you into other worlds that are so real to some of their players they're scarcely virtual.

Trisha Ziff, an independent curator and writer, has spent the past several years working on an exhibit about Bloody Sunday, January 30, 1972, the affray that set off a generation of terror, when British soldiers in Derry killed thirteen and wounded fourteen civil rights marchers. At the time, a royal commission issued a report blaming the protesters and exonerating the army. From the day it was made public, a vast number of Irish people, and not a few British, dismissed it as a clumsy cover-up.

In the course of putting her Bloody Sunday exhibit together, Ziff met Yoni Koenig, the president and art director of Gigawatt Studios, a small company that designs computer games. Gigawatt was making games whose most striking characteristic is what Koenig calls "immersive space," which creates a theatrical experience using three-dimensional graphic elements to draw viewers into another world.

Ziff asked Koenig whether he would be able to re-create the events of Bloody Sunday. Could he make an accurate immersive newsreel of a past event? He said he could.

The site where the massacre had taken place had changed. Buildings had been pulled down and replaced. Koenig would need maps and photographs. From that, Koenig, an artist by training, could erect the set for this historical movie. "I'm almost like a mathematical sculptor, plotting points in Cartesian space, where I'm dealing with XYZ coordi-

*continued on page 230*



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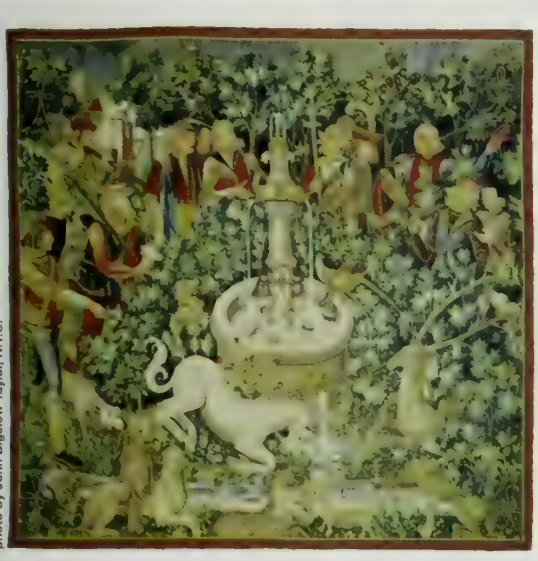
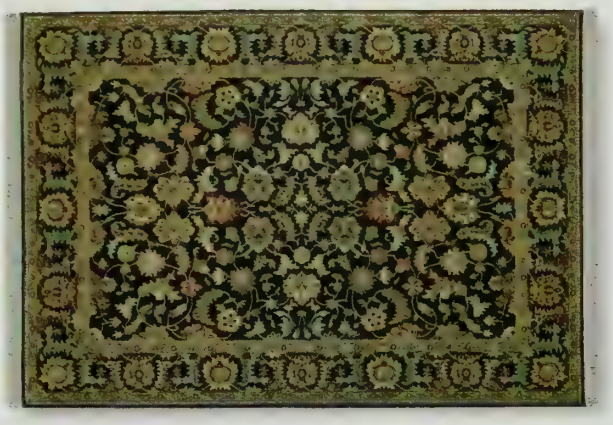


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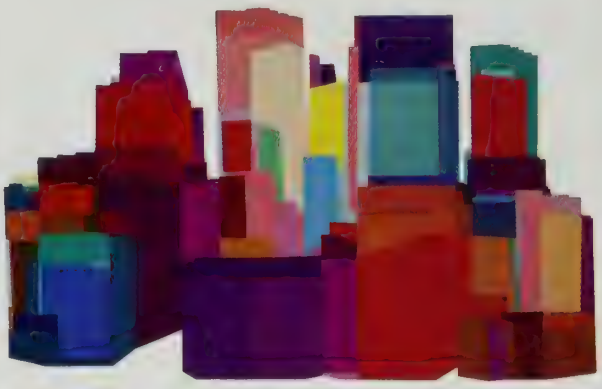
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# IS FILM OBSOLETE?

*continued from page 220*

nates. In those XYZ coordinates, I define lighting conditions, surface conditions, texture conditions, displacement conditions—all the things that translate into an image."

Ziff is bowled over by the process. "We put in the information about the latitude and longitude of Derry, and then we specified a date and time of day. From that we calculated the angle of the sun, and we were able to light this virtual environment with the sunlight of that afternoon. It's a bit like when you go to the planetarium and you dial up the sky on the night Mozart was born."

Although Koenig is working on an exact re-creation of the Derry streets where the tragedy occurred, more will be needed. Those streets were filled with people, but what did each of them do that day? Where did they go? How did they act? A script of sorts was supplied by Peter Pringle, a British journalist who arrived in Derry a few days after the incident. His forthcoming book, coauthored with Philip Jacobson, *Those Are Real Bullets, Aren't They? Bloody Sunday, Derry, 30th January 1972*, carefully recounts who did what, where and when.

Once the movie is completed, a viewer will be able to follow any one of the people on the scene, seeing and hearing everything that person saw and heard that Sunday in real time, not compressed time. Occasionally, as in *Rashomon*, conventional filmmakers have attempted to do what *Hidden Truths: Bloody Sunday, 1972* aims to do, but reel-to-reel technology doesn't permit it. One of the elements that make the immersive movie possible is random access, as they say in the computer business—that is, you can flit here and there over a body of data, which is what a movie becomes when it lives in a computer.

In the immediate future this kind of movie will probably be made only for special purposes, political or forensic. Lawyers who make their livings suing people for negligence and liability will doubtless find this kind of movie very helpful in persuading juries. At some point, however, the immersive movie, if it's as successful as it promises, will move into dramatic productions. How that will work is anybody's guess, since such movies cannot be shown in a theater. The interactive element means that most viewers will want to see an immersive movie in their own way.

**The beginnings of a new movie form that's not reel-to-reel probably won't come out of Hollywood.**

We have a hint of what the immersive movie may bring from what movies on DVD have already brought to their viewers. Their richer content and wider possibilities have changed movie viewing, something that may account for the astonishing rate at which DVD players are being sold.

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## IRVINGTON-ON-HUDSON

● ***The Age of Innocence***

Chosen to represent the Newport mansions of New York's elite in Martin Scorsese's 1993 film of Edith Wharton's *The Age of Innocence*, the 147-year-old Nuits has been described as one of the most elegant villas on the Hudson River. The Italianate Revival house was designed by acclaimed architect Detlef Lienau and has since been extensively restored. Among its 22 rooms are ten bedrooms, a living room and a great room with river views. The grounds encompass five acres and include some of the oldest and finest trees in the area. $4.75 million.

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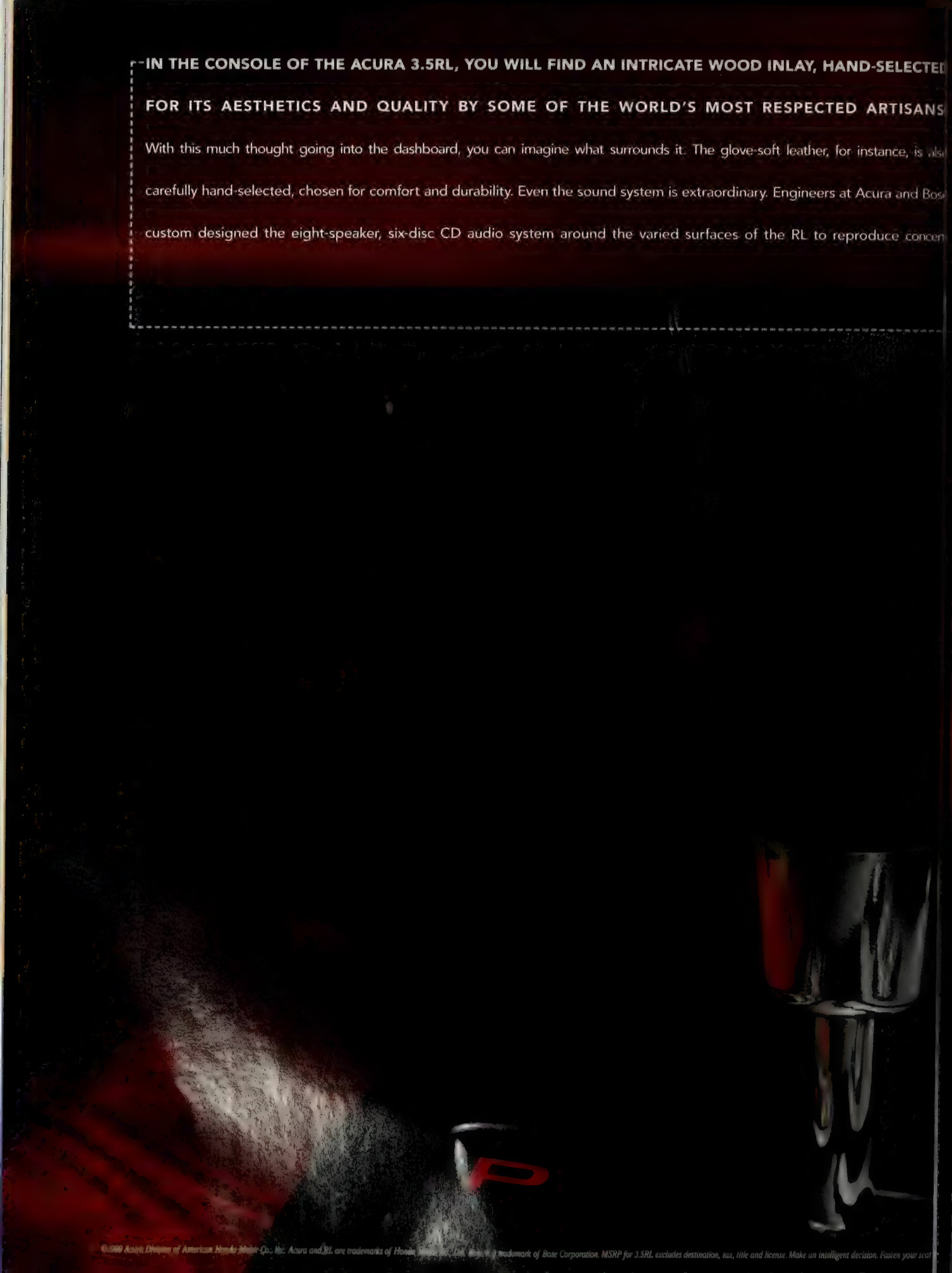
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*continued on page 236*

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# EXTRAORDINARY PROPERTIES ON THE MARKET

*continued from page 233*





## MINNEAPOLIS

● **Philip Johnson and Frank Gehry**

In 1952, three years after the completion of his innovative Glass House, Philip Johnson designed a family residence (left) in a suburb 30 miles outside Minneapolis. The four-bedroom brick-and-glass house sits on 12 acres of secluded land overlooking Lake Minnetonka. The main living areas of the 5,700-square-foot residence surround a glass-encased atrium and afford easy access to the patios, gardens and pool. Thirty-five years later a sculptural guesthouse (left) was added by Frank Gehry. The structure was designed as a tightly grouped cluster, centered around a tall living and dining area with a skylight. The guesthouse contains two bedrooms—one of kasota stone, the other of painted metal panels—plus a loft and a brick fireplace alcove. $3.5 million.

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## ORVIETO

Set on a hilltop above a lake in Orvieto, Italy, is a 16th-century farmhouse that provides uninterrupted views of the surrounding Umbrian countryside. The five-bedroom residence has been restored and modernized, but its history can be seen throughout. The dining room was once the chapel of the estate, and its stone walls are decorated with frescoes depicting biblical scenes. Covering over 12 acres, the property includes a staff house, garages, a lake, and a swimming pool with views of the village of Todi. 2.2 billion lira ($1.2 million).

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*continued on page 240*

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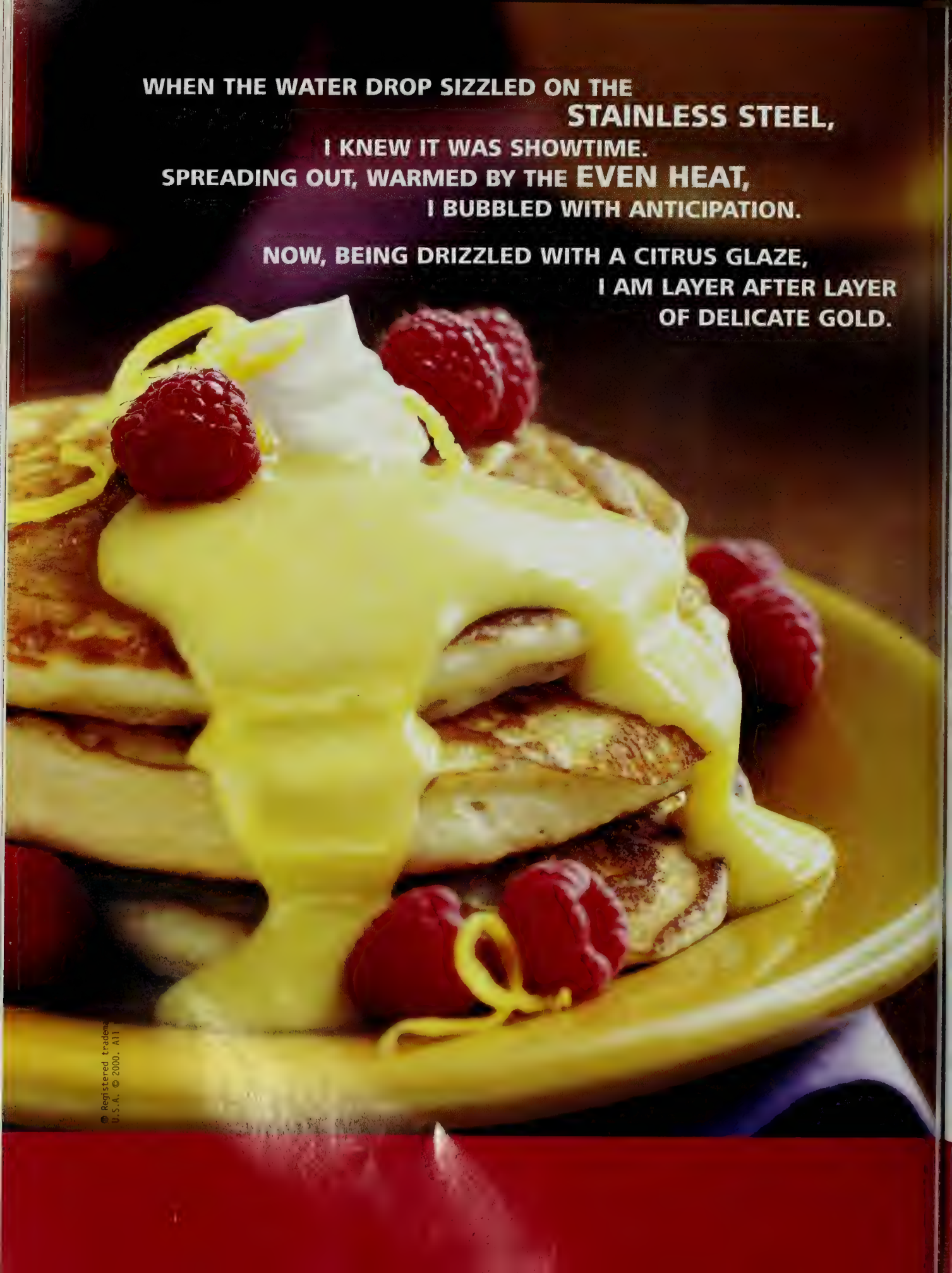


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# EXTRAORDINARY PROPERTIES ON THE MARKET

*continued from page 236*



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## ILLINOIS

**Frank Lloyd Wright**

Tomek House, in Riverside, Illinois, was recently restored and is now a National Historic Landmark. The 1906 residence was Frank Lloyd Wright's first cantilevered structure and was the prototype for his Robie House. An 85-foot-long flower bed leads to the front entrance, a rarity among Wright's Prairie-style houses. The living room (above) features hallmarks of the Prairie style, such as globe lights, art glass and built-in seating and bookcases. The adjoining dining room is illuminated by three Tiffany glass ceiling lights and six original bronze light fixtures. $999,900.

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JEAN GERLING

## BERMUDA

Huntley Manor, constructed in 1894, was built on land that the Gosling family gave to their daughter as a wedding gift. Surrounded by rose gardens, tropical vegetation and fish ponds, the 7,000-square-foot structure boasts 13-foot ceilings, hardwood floors and a red slate roof. The four-bedroom main house contains a dining room, a bar and a lounge that open onto separate terraces. Now used as a guest apartment, the four-story tower provides expansive vistas of the Great Sound from its observation deck. $4.75 million.

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*continued on page 242*

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# EXTRAORDINARY PROPERTIES ON THE MARKET

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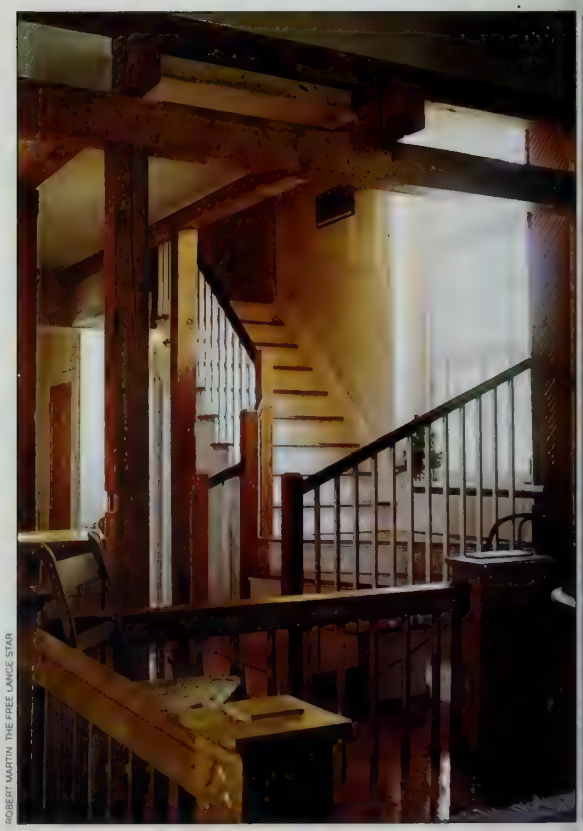
## FREDERICKSBURG



ROBERT MARTIN, THE FREE LANCE-STAR

Union Church, built in 1850, was used as a place of worship in King George County, Virginia, until 1956. The 2,200-square-foot brick structure remained vacant for some 30 years; then, in the mid-1980s, it was renovated and converted into a private house. An additional stairway (right) was installed to provide access to the second floor, where the balcony was reconfigured into three bedrooms, a sitting room and two baths. Diagonal red-pine paneling covers the interior walls, which are 23 feet tall in the living and dining areas. The raised floor of the dining area formerly served as the altar, and the original pew doors are now cabinet faces in the kitchen and bath. $189,000.

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ROBERT MARTIN, THE FREE LANCE-STAR

*continued on page 244*





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*continued from page 242*

# MIAMI BEACH

● **Valerian S. Rybar**

It would have been madness, sinful, to give a house like this a contemporary look," Valerian S. Rybar said of the design aesthetic he chose for Tranquilla (*AD*, Apr. 1987). Built in 1936 by two associates of Addison Mizner's, the villa, which sits on the private Sunset Island I, echoes the styles of the 18th- and 19th-century palazzi of northern Italy. The centerpiece of the house is the large, light-filled grand salon (below), with a floor of marbleized malachite in étoile patterns and floor-to-ceiling windows offering unobstructed views of Biscayne Bay. The master suite and two guest suites are separated by the common living areas: the salon, the library and a dining room with forest-green trompe l'oeil trelliswork and a pastel skyscape ceiling. Rybar said of the estate, "At no point in the house do you forget that you're in the subtropics." $11 million.

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# CLAIRE DANES

## A CONTEMPORARY EDGE DEFINES THE ACTRESS'S MANHATTAN LOFT



*Architecture and Interior Design*
*by BKS/K Architects*
*Text by Nancy Collins*
*Photography by Scott Frances*

What do you do when you're twenty years old and already living in 4,000 square feet of prime New York real estate that you paid for yourself? If you're actress Claire Danes, you skedaddle to a college dorm—Yale, no less—where between hitting the books and starring in movies, you only have weekends to crash in New York.

But what a place to unravel. "It's strange to come home on weekends from my little two-by-two dorm that I share with five roommates," says Danes. "It was frustrating to finally have the loft completed, then have to return to sharing a bathroom with eighteen people. Truthfully, I haven't spent much time here. It takes a while to spread your pheromones around and make a place yours."

Or a place for your friends. "I bully people all the time into agreeing they'll stay with me for a while. I really love having guests. It's important to me to share the space." As she does with her boyfriend, Australian rocker Ben Lee, whose maze of keyboards and guitars take up one end of the living area.

"The loft walks a fine line between whimsy and sophistication," says the architect, Joan Krevlin, a partner in the New York firm of BKS/K Architects. "Claire's sensibility is quite elegant. She's got a good eye, and though there's a sense of playfulness, it's never funky. Despite having her own house, she lives like a girl her age. The apartment reflects and welcomes that."



**"I knew this place would be infiltrated by friends, so I wanted it to be a playground," actress Claire Danes (opposite) says of her loft in SoHo. ABOVE: Joan Krevlin of BKS/K Architects, who oversaw the renovation of the space, hung a swing in the main living area and furnished it with 1950s pieces.**

It also reflects the experience of a very particular New York childhood. "Claire was raised in a SoHo loft, and that's part of how she relates to Manhattan. There's a different sensibility that comes with growing up in a downtown loft versus a Park Avenue flat or a rambling West Side apartment. And Claire's definitely a downtown kid."

She is also a big-time movie star. Danes started work at fourteen in the acclaimed series *My So-Called Life* and has filled her short life with movie credits that include *Little Women* (1994), *How to Make an American Quilt* (1995) and *William Shakespeare's Romeo and Juliet* (1996). "I'm such a nomad. It's nice to know psychologically I now have a home base."

And to create that, she kept it almost in the family. "Joan renovated my parents' house when I was little," says Danes. "She worked on projects with my dad, who's a contractor. Looking back on it, I realize how ridiculously ambitious I was to buy a place with no floors, no windows—to tailor-make a home for myself. Two years down the line I realized how demanding that is, but I just took it for granted that it would be feasible."

And thanks to Krevlin, it was. "Joan was a great listener. I didn't have a concrete sense of what I wanted, but my mantra was, 'No potpourri.' I wanted something young and female and also clean and geometric."

Not to mention fun. On first glance the actress's home looks spare and modern, but on closer inspection Danes's digs—with sliding walls, rolling tables, whimsical art—turn out to be something of a giant, if sophisticated, playground, complete with a wooden swing suspended from the ceiling in an area large enough to qualify as a studio apartment for most urban dwellers. "There was a swing in Claire's parents' loft, so it's a little piece of her childhood," Krevlin points out. "You sit and have conversations while swinging back and forth."

"My mom ran a toddler school in our loft," says Danes. "We had a central room





Colorful Eames shell chairs surround a table in the dining area, which is separated from the living area by a cabinet that hides the entertainment center. Drop ceilings, log columns and rough-hewn beams help define discrete spaces.

RIGHT: A leather-tiled floor and low ceilings "suggest a more intimate area near the fireplace," says Krevlin. The 1950s furniture includes a pair of egg lounge chairs and an ottoman by Arne Jacobsen and rosewood chairs by Osvaldo Borsani. B & B Italia sofa.



"The open nature of the loft requires furniture to become part of the architecture, as delineations of space," Krevlin says. ABOVE: A curved panel sets off the breakfast nook and plays against the beams, "the main organizing element of the loft." Sub-Zero refrigerator.

that was dedicated to the nursery. It was like a transformer home—preschool by day, home by night. I realized how malleable a loft could be, and that was very appealing." Adds Krevlin, "As a result, Claire came to our project with the understanding that spaces take on different uses and can be created and re-created."

"I just loved the space," says Danes. "It's great to have a wall full of windows. It's rare for a loft to have so much light." The loft also came with its own inherent character, provided by the si[illegible]rious wood columns that march dow[illegible]ength of the space. Not to mentio[illegible] main wall composed of six individual [illegible]nch doors that look out onto the courtyard below. "It's a little more raw than many places in the heart of SoHo," admits Krevlin.

When it came to making the large space homey, Danes says, "I wanted to make sure there were individual coves." Toward that end, Krevlin decided to create a collection of eight intimate areas within the larger one. In lieu of accomplishing her mission with walls and color, she chose to go with light and materials. Except for the bedrooms, which are enclosed, all the "rooms" are defined either texturally or through light, with sliding panels of honeycomb Lumasite that the light filters through or drifts over. "Actually, we stole that from the dressing rooms in the Helmut Lang store in SoHo," Danes says with a laugh. "The idea," says Krevlin, "was to screen—more than separate—spaces." "My bedroom is very important to me," Danes explains. "I do a lot of thinking and living there, so I wanted it to feel really secure and separate from the rest of the space, which is decidedly public."

As for the furnishings, "Claire wanted to maintain the industrial quality, using something softer and more romantic to





offset the coldness," Krevlin says. "She wanted openness but also somewhere she could cozy into. It's not a big party space—she wanted to exhibit it."

"My parents, both artists [illegible] goofy actually—were really [illegible] in building our home," Danes [illegible] dad used to collect signs from the [illegible] and my mom used to go grab people's garbage and use it as furniture—crates for shelves, for instance. I wanted to adopt that sensibility. I didn't want to use traditional pieces, so the staple was a lot of fifties French-style furniture." Danes's aesthetic "made us a good match," says Krevlin. "I'm a modernist, but I believe in 'livable modern,' where spaces feel warm."

"I love textures," Danes admits. "The more a piece of furniture looks like an animal, the better." And, she adds, "I like mobile furniture."

Which you notice the minute you step off the elevator into the entrance hall and confront an apparently stationary Lumasite panel. However, with a mere flick of the wrist and elbow, it slides to the left to do double duty as the door to Danes's study. Snaking through the middle of the loft, another line

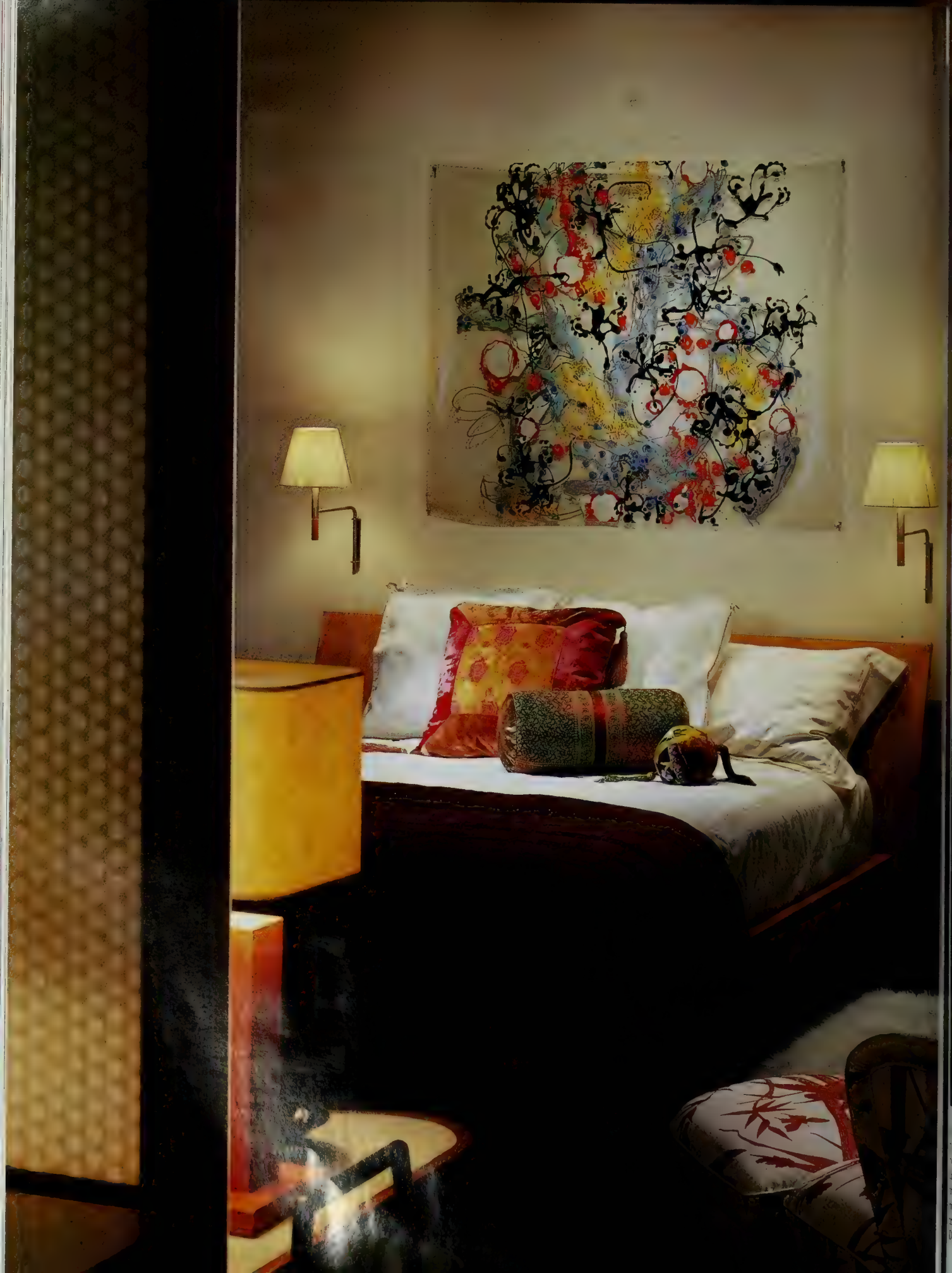


of translucent paneling separates the kitchen from a breakfast nook. The table is angular, and with a catch: It rolls. Set on a caster, it can be spun around into the kitchen to provide extra working space, then rolled back to fit snugly into the curve of the screen.

The living area, meanwhile, is separated from the dining area by four and a half feet of cabinetry housing a dream of high-tech everything—including, of course, the requisite big-screen TV. To single out the living area's adjacent limestone fireplace, Krevlin again chose a textural marker. "Originally, we had concrete in the entrance hall, in the powder room and in front of the fireplace," she says. "But Claire wanted to be able to snuggle up by the fireplace,

*continued on page 366*

**Krevlin designed the loft "with kinetic elements that would allow Claire to adjust the space to her changing needs." A table rotates to provide work space in the kitchen, which is faced with maple cabinetry. Viking range; soapstone farm sink from Waterworks.**





OPPOSITE: A honeycomb Lumasite panel inserted in the master bedroom creates a screened exercise and work area "without losing the scale of the overall room," remarks Krevlin. The painting above the bed, *Bathroom Biology*, is by Danes's mother, Carla Danes.

"I DIDN'T HAVE A CONCRETE SENSE OF WHAT I WANTED," DANES SAYS, "BUT MY MANTRA WAS, 'NO POTPOURRI.'"

"We used a variety of materials in a refined way to maintain the essential spirit and adventurous nature of a SoHo loft," Krevlin points out. ABOVE: Varied surfaces—white-tiled and blue-sponged walls, a concrete floor—add visual interest to the minimal bath.



# CLARK GABLE

## DESERT SUNSET FOR THE STAR OF *THE MISFITS*

*Interior Design by Harry and Edlene La Chance*
*Text by Anne Edwards*
*Photography by Maynard L. Parker*





When Clark Gable married Kay Williams Spreckels on July 11, 1955, his home for nearly twenty years had been a ranch in California's San Fernando Valley, where he had lived with his late wife, Carole Lombard. But Kay, an elegant blonde with dazzling blue eyes who was divorced from millionaire sugar magnate Adolph Spreckels II, had two small children, and the ranch was not built with children in mind. In addition, the vast property had simply become too great a responsibility. "Something was always breaking down," Kay once recalled. "Clark would grab some tools and fix whatever it was. The place was too big."

They decided to relocate. Gable had recently taken up golf, and so the search was on for a house not far from superior links. The couple chose a new development in the community of Bermuda Dunes, near Palm Springs, which abutted the private one-hundred-and-sixty-acre Bermuda Dunes Golf Club.

One of the main attractions of the area was the dry climate. Daily life was leisurely and centered around pools and golf courses. There were

**"The only reason they come to see me is that I know life is great—and they know I know it," MGM star Clark Gable (opposite) explained about his fans. He won an Academy Award for Best Actor in Frank Capra's *It Happened One Night*.**

**ABOVE LEFT: In 1959 Gable and his fifth wife, Kay Williams Spreckels, purchased a one-story contemporary-style house in Bermuda Dunes, near Palm Springs, California. LEFT: The entrance hall leads past a shuttered bar to the living room.**



The house was decorated by two of Hollywood notables' favorite interior designers, Harry and Edlene La Chance. In the dining area, they set bamboo chairs around white-marble-topped fluted pedestal tables. The lanterns are Venetian style.



"I worked like a son of a bitch to learn a few tricks and I fight like a steer to avoid getting stuck with parts I can't play," Gable once commented about his acting talents. LEFT: He and his wife liked to play board games in the game area.

would soon do much of their entertaining.

Decorated by Harry and Edlene La Chance, two of the film colony's leading interior designers, the house was awash in desert colors—shades of white, beige and cactus green—accented with deep burnt oranges and sunny yellows. The dining room had a large pedestal table and bamboo chairs; they used a second table in what they called the game area for playing board games on evenings when they were alone. Gable had been willingly and happily domesticated by Kay (whom he affectionately referred to as Kathleen). Her taste was apparent in every room, from the fresh flowers that were always on view to the objets d'art and silver serving pieces (a complete silver tea and coffee service,

*continued on page 364*

several good restaurants, but residents tended to entertain casually in their homes. It was a perfect place for the film elite to go when they were not making a movie, to relax and be "just normal folk." It offered as neighbors some of the Gables' good friends—William Holden and his wife, actress Brenda Marshall; Cary Grant; and Zeppo and Barbara Marx (who would later marry Frank Sinatra).

Bermuda Dunes was actually closer to Indio than it was to Palm Springs, but the Gables took advantage of their proximity to both cities. Once a small, quiet desert town, Palm Springs was, by the late fifties, a thriving city with several chic hotels and a very smart Saks Fifth Avenue. The Gables eventually joined a celebrity bowling team there, and Kay had previously ridden in the parade of the annual Desert Circus, a star-studded affair.

The Gables' new house was fairly modest compared with celebrity homes in Los Angeles. Constructed of white-painted brick and contemporary in style, it occupied a lot just under one acre. But it enjoyed a vista of sand dunes, exotic cactuses and magnificent sunrises and sunsets that they could watch from their patio, which opened onto the pool area where the Gables



COURTESY PALM SPRINGS HISTORICAL SOCIETY

RIGHT: Gable—with Kay, and Ray Ryan, one of the developers of Bermuda Dunes—was dubbed King of Hollywood in 1938. "This King stuff is pure bull," he said. "I'm just a lucky slob from Ohio who happened to be in the right place at the right time."

# NATALIE WOOD

## THE *REBEL WITHOUT A CAUSE* AND *SPLENDOR IN THE GRASS* LEAD IN LAUREL CANYON

*By David McClintick*



PHOTOGRAPHY EVERETT COLLECTION

**For several years during the 1950s Natalie Wood lived with her family in the Laurel Canyon section of Los Angeles. ABOVE: The actress at the entrance of her family's residence, a ranch-style house with rooms that opened onto a central courtyard with a swimming pool.**

Before she was a lady of Beverly Hills, Natalie Wood was a Valley Girl—long before the term came to satirize adolescent fatuousness. As a teenage movie star in the fifties, Natalie, together with her Russian immigrant parents and sister Lana, lived in a succession of communities in the San Fernando Valley: Burbank, Northridge, Sherman Oaks and Laurel Canyon's north slope, where it widens into Studio City.

The family had moved to Los Angeles from the San Francisco area in 1945, when Natalie, at the age of seven, landed her first speaking part in a movie, *Tomorrow Is Forever*, with Claudette Colbert and Orson Welles. (She had served as a film extra even earlier.) Born Natasha Gurdin, she became Natalie Wood when director Irving Pichel decided that the name Natalie sounded better than Natasha and that Gurdin should be replaced by Wood, after his friend the director Sam Wood. The *Tomorrow* part led to others, culminating in a leading role in *Miracle on 34th Street* (1947), which turned Natalie Wood into a genuine child star.

Unlike many child actors who flame out when they reach adolescence, Natalie thrived. Her mother managed her career, her father worked as a studio carpenter and artist, and the family enjoyed life in the San Fernando Valley. It was while living in a house on Laurel Canyon Boulevard—a stucco-and-stone fifties modern with three bedrooms at the top of a steep driveway—that Natalie Wood flowered from a tree-climbing, pet-loving kid into the duskily beautiful sixteen-year-old who starred in *Rebel Without a Cause*.

Released in 1955, the film struck a strong chord with the same generation of young people who were being captivated by J. D. Salinger and Elvis Presley. To rehearse for *Rebel*, Natalie was driven by her mother from the Laurel Canyon house south through the twisting canyon to writer-director Nicholas Ray's



ood relaxes in her bedroom. "It as Natalie's first decorating jaunt," ys her sister Lana Wood. "She anted it as far removed as possi- e from the furnishings she had own up with." A bust of James ean, who starred with Wood in *ebel Without a Cause*, is on a table.





suite at the Chateau Marmont hotel on Sunset Boulevard. There Natalie got to know her fellow actors: James Dean, Nick Adams, Sal Mineo and Dennis Hopper, among others. Soon her new friends were frequenting the Laurel Canyon house, where they made a game of diving and touching a smiling tile mermaid on the bottom of the swimming pool.

"Boys flowed in and out of our house, and every arrival and departure—plus all that went on in between—was carefully monitored by Mother," recalls Natalie's sister Lana Wood in her book, *Natalie: A Memoir by Her Sister*.

A door led from the pool directly into Natalie's expansive bedroom suite—her personal headquarters—which she decorated in black and white. In addition to a large double bed, she had a private bath, a dressing room, a telephone, a television, a record player and a sofa. Natalie loved to draw pictures of her pets and objects around the house. "She was a natural artist," her sister writes. "She would sit on her bed, her legs tucked under her, her sketchbook in her lap, her concentration complete."

Ensconced in her room, Natalie would read scripts, do schoolwork and preview new clothes. She would also play the records of Ella Fitzgerald, Elvis Presley, Pearl Bailey, Johnnie Ray (Ray's recording of "The Little White Cloud That Cried" drove Lana "crazy") and Frank Sinatra, with whom she later costarred in *Kings Go Forth* (1958).

Natalie got her first driv-

**"She was very self-contained—but very loving," Lana Wood recalls of her sister (left, in the family's living room) in the late 1950s and early 1960s. During this time Wood was in a string of films that established her stardom, including *Splendor in the Grass* and *West Side Story*.**

er's license and car while living in the Laurel Canyon house. She would hop in her bright pink Thunderbird, drive up the canyon to Mulholland, head west along the winding ridge to Coldwater Canyon and then drive south into Beverly Hills, where she would shop and visit her hairdresser. On one of these drives the car spun out of control and smashed into a barrier on a dangerous curve along Mulholland. Natalie wasn't seriously hurt, but the Thunderbird was wrecked.

She wasn't yet allowed to drive after dark. Her mother drove her to night shoots for *Rebel Without a Cause* at the Griffith Observatory and on the palisades overlooking the Pacific, where James Dean's character, Jim, squared off against his rival, Buzz (Corey Allen), in a "chickie run": racing two stolen cars toward the edge of the cliff. The first to jump was branded a "chicken," lacking in courage and deserving the scorn of his peers. Natalie's character, Judy, was the starter for the race.

"She threw her arms up into the air, shouted, 'Hit your lights!' and brought her arms flying down to her sides just as she jumped into the air. The cars roared toward her," writes Lana Wood, who witnessed the shoot as a frightened eight-year-old, worried about Natalie's safety. In the scene, Buzz plummets to a fiery death when his sleeve catches on the door handle and he can't exit the car before it plunges off the cliff. James Dean jumps just in time. It was not until Natalie was back in her dressing room that her little sister relaxed.

Natalie's career continued to flourish after *Rebel Without a Cause*. For one of her next films, *The Searchers* (1956), starring John Wayne and directed by John Ford, the family left the Laurel Canyon house temporarily for Flagstaff, Arizona, where they

*continued on page 367*



RIGHT: "Natalie loved music," says Lana Wood. "Especially the jazz, rock and roll and rhythm and blues of the time." Though she had unquestionably achieved movie-star status, "she would still retreat into her room and listen to records, just like any other teenage girl."



ABOVE: Wood's collection of Steiff tigers prompted Robert Wagner—whom she met in 1956 and married twice—to nickname her "Tiger." RIGHT: The black-and-white color scheme Wood chose for her room "was a great departure from the rest of the house," says Lana Wood.



IN HER ROOM, NATALIE WOULD READ SCRIPTS, DO SCHOOLWORK AND PREVIEW NEW CLOTHES.





# WILLIAM H. MACY

## THE STAR OF *FARGO* AND *MAGNOLIA* WITH HIS WIFE, ACTRESS FELICITY HUFFMAN, NEAR HANCOCK PARK

*Text by Patricia Leigh Brown*
*Photography by Mary E. Nichols*



**ABOVE: William H. Macy and his wife, actress Felicity Huffman (left), live in a 1920s Mediterranean-style house near Hancock Park in Los Angeles. The couple refurbished the residence, which Macy bought as a fixer-upper, and decorated it themselves.**

William H. Macy, the antihero of such films as *Fargo*, *Boogie Nights* and *Magnolia*, may not be the only Hollywood star to have spent ten days besieged by falling plaster, teetering on a ladder as he vaulted his own ceiling. But he doesn't have a whole lot of company.

"It was a mess," he recalls cheerfully one evening, relaxing under his finished creation with his wife, Felicity Huffman, star of the critically acclaimed television sitcom *Sports Night*. "At one point," he says, "I had my agent just send the checks to Home Depot."

He may not be the Bob Vila of Hollywood. Yet. But Macy's willingness to undertake a goodly chunk of the renovation of the couple's Mediterranean-style house, built in the late 1920s on the outskirts of affluent Hancock Park in Los Angeles—a neighborhood he calls "Hancock Park Lite"—dovetails with this chameleonesque actor's career.

Nominated for an Oscar for Best Supporting Actor for his unforgettable portrayal of Jerry Lundegaard, the tightly wound car salesman in Joel and Ethan Coen's 1996 film *Fargo*, Macy played a repressed fifties dad in *Pleasantville* (1998), a suicidal pornographer in *Boogie Nights* (1997) and a has-been whiz kid in his most recent movie, *Magnolia*. He currently portrays Teach, a volatile crook, in the revival of mentor David Mamet's *American Buffalo* at the Atlantic Theater Company in New York. In fifty or so stage roles and nearly forty films, Macy has specialized in bringing a palpable sense of humanity to the most despairing, and at times desperate, of characters.

The couple's eight-room, 2,100-square-foot-residence was also in wretched shape. "It was described as a fixer-upper, but it was pretty beat," says Macy. "It was beyond ugly," Huffman adds. "What's now my office was one of those dark, scary places where

JIM MCHUGH





they store wheelbarrows."

Macy was a bachelor when he purchased the property, tucked behind a California cedar gate with Mission-style lanterns on an unassuming street. "The house had great bones," he says. "I was drawn to the openness of the living and dining rooms —and the price." He was especially captivated by the whimsical, purely decorative tower above the entrance, now lit for dramatic effect. "It's completely architectural," he observes. "It looks like Rapunzel is going to throw down her hair any minute."

"It was affordable, with potential," says Huffman, a Rapunzel blonde. "There was no architect or decorator. Just us."

Unbeknownst to many filmgoers, Macy's voluminous talents have long included those of the nuts-and-bolts variety. As a young actor in Chicago, he augmented his income by doing light carpentry. "My father is a real-deal construction guy," Macy explains. "He built our house, restored cars. He's one of those World War II guys who could do a little bit of everything pretty well. What he didn't teach me, he gave me the confidence to pretend I know how to do."

The couple are both protégés of playwright David Mamet and founding members of his Atlantic Theater Company, where they met. In the 1970s Macy helped Mamet, a teacher of his at Goddard College in Vermont, build the St. Nicholas Theater in Chicago on the site of an old printing shop. Legend has it that the actor,

**"For me an object has got to be beautiful," Macy remarks, "but it's also got to last." Sturdy Craftsman-inspired pieces—a simple table, a set of painted ladderback chairs, an oak glass-front cabinet —furnish the dining room. The armoire is by Gustav Stickley.**

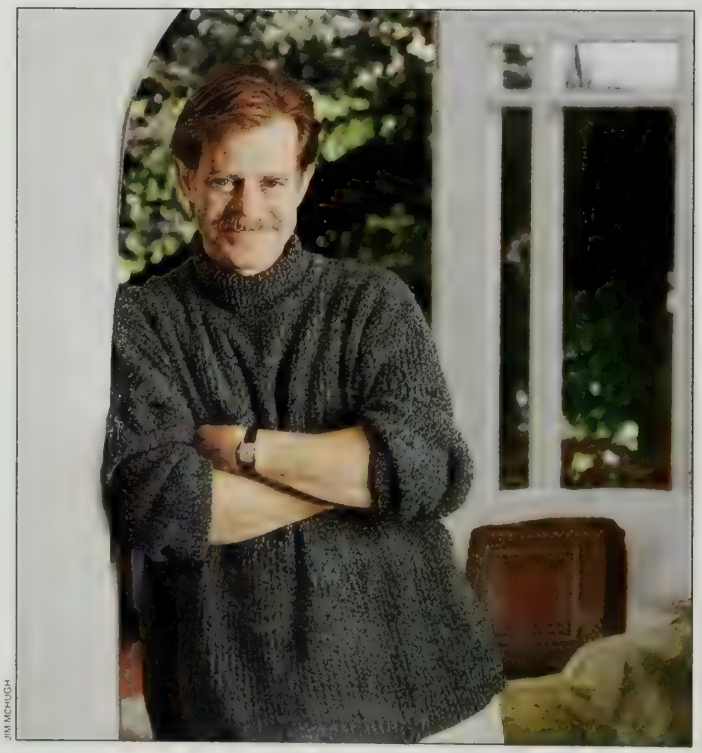
who nailed beams late into the night, showed up onstage for a performance with hammer in hand. ("Never let truth get in the way of a good story," he quips.)

Initially the actor vowed to do all the work on the house himself, but four weeks of tiling his own kitchen counters—a job he thought would take four days—convinced him otherwise. "I learned a lesson: Never do tiles by yourself," he says wryly. "I also learned there were people out there better than me. So instead of lifting hammers, I lifted the phone."

Like its residents, the house feels down-to-earth and at ease, notably devoid of Hollywood froufrou. "It's more Disney than Warner Bros.," Macy says. "Disney is more fairy tale and friendly. Warner Bros. has an edge." Much of the furniture, including the Mission-style bed in the master bedroom (Macy assembled it from a kit), is Craftsman-inspired. "The house is in the past a little bit," he says, "with a big thirties thing going on." The couple have begun collecting paintings, particularly pastoral landscapes—works that "provide a real sense of peace," Huffman says. The floors are covered with kilims purchased on their honeymoon in Istanbul. It was there that they found an intricate silk prayer rug that covers a chaise in the sunroom, a romantic spot where cove arches and French doors reveal a ceiling painted Mediterranean blue.

Above the Batchelder tile fireplace in the living room is a group of handsome wood bowls hand-turned by Macy, some in his favorite wood, hop hornbeam. Often called an actors' actor, Macy—who can spend hours rapturously

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JIM MCHUGH



RIGHT: Macy (above), who did light carpentry before making it as an actor, built the low table in the sunroom. "It's a humble table, but it's strong," he says. He learned to turn bowls, such as the one on the table, from a Minnesota wood-turner during breaks from filming *Fargo*.



"IT'S MORE DISNEY THAN WARNER BROS.," MACY SAYS OF THE HOUSE. "DISNEY IS MORE FAIRY TALE."



JIM MCHUGH



ABOVE: Macy assembled the Mission-style bed in the master bedroom from a kit. The kilim is one of six he and Huffman (top) bought during their honeymoon in Istanbul. Their friend Charlie Hulien designed and built the oak-framed mirror over the chest of drawers.

RIGHT: The rear terrace, set between two wings of the house, is accessible from the master bedroom, the sunroom and Macy's office. "I put in the doors and windows," notes Macy. He also added the cross beams, stone fountain, drop lanterns and chandelier.



# BING CROSBY

## A SHORT-LIVED DREAM HOUSE FOR THE ACTOR AND SINGER IN NORTH HOLLYWOOD

*Interior Design by Harold Grieve*
*Text by Charles Champlin*



PHOTOGRAPHY HAROLD GRIEVE COLLECTION/ACADEMY OF MOTION PICTURE ARTS AND SCIENCES

**ABOVE: Singer and actor Bing Crosby's 1936 house in North Hollywood—not far from his first residence—was one of the largest in the area. "The children kept coming," said Crosby, "so we had to build a bigger one." Harold Grieve designed the interiors.**

**Crosby (opposite), whose first name was Harry, was renamed Bing as a child after a comic strip character with large, protruding ears (Hollywood had Crosby's fixed). His extraordinary success and his business savvy made him one of the wealthiest men in show business.**

When Bing Crosby moved into his North Hollywood mansion in 1936, he was well into his meteoric career. Only six years before, he had been merely a vocalist with the Paul Whiteman jazz entourage, with the legendary cornetist Bix Beiderbecke tootling away behind him. But within a year Crosby had his own radio show and a contract with Paramount, which began with a costarring role in *The Big Broadcast* (1932), and his records were selling hotter than hot cakes.

His wife, Dixie Lee, an actress and singer in her own right, had abandoned her career to become a wife and mother. Crosby had built a house in the Toluca Lake section of North Hollywood in the early thirties, and he had leased a huge spread in Rancho Santa Fe (see *Architectural Digest*, April 1996), where he bred horses. From the beginning Crosby was noted for his shrewd and well-counseled investments, the launching of his considerable fortune, and his new house was more attuned to his rising stature and growing family, which now included three sons, Gary, born in 1933, and the twins, Dennis and Philip, born in 1935. A fourth son, Lindsay, was born while they were living in the new house.

The mansion stood on six acres at 10500 Camarillo Street, not far from the compound of Crosby's friend Bob Hope and the Lakeside Country Club. With Warner Bros. nearby and the other studios and radio networks just over the hill in Hollywood, the area was increasingly popular with celebrities, and Crosby's place was its crowning adornment.

Built in the Colonial Revival style, the residence had a row of two-story pillars along its gleaming white façade. There were twenty rooms—or twenty-two, twenty-four or twenty-six, depending on who was counting—and ten baths. There was also a tennis court and a swimming pool, as Crosby was a sports enthusiast.

The interiors were designed by Har-





PHOTOFEST





**TOP: The star in 1933 in his first house, in Toluca Lake, also decorated by Grieve. He was then working on the film *Too Much Harmony*. While in his second house, where he lived until it burned down in 1943, Crosby made three of his *Road* movies with Bob Hope.**

**ABOVE: The Georgian-style paneled living room. At right is a Chippendale-style chair. RIGHT: Grieve, who favored the 18th-century English look, placed a Georgian-style table and chairs in the dining room and added an English crystal chandelier.**

old Grieve, a fashionable decorator whose clients included Hal Roach, Margaret Sullavan, John Gilbert, Colleen Moore and Paulette Goddard. He was known for his affection for the eighteenth-century English style, including Chippendale reproductions, custom-made silk lampshades, fine fabrics and handsome chandeliers. The effect was one of quiet elegance that seemed to suit the couple—Crosby's mahogany-paneled den would have befitted a prime minister. The most colorful item in the house was probably Crosby's wardrobe for the racetrack.

Accounts of the house put its value at $125,000, the equivalent in present dollars of more than a million, but it is impossible to guess what it might have





THE AREA WAS INCREASINGLY POPULAR WITH CELEBRITIES, AND CROSBY'S PLACE WAS ITS CROWNING ADORNMENT.



ABOVE: The master suite included a study for Crosby's wife, Dixie Lee, who was at home with their four children when the fire broke out. After the blaze, "we moved into one of Marion Davies' houses—one she didn't happen to be using at the time," Crosby said.

OPPOSITE: Crosby's mahogany-paneled study. The horse-print draperies allude to his passion for horses (he owned the Del Mar racetrack with Gary Cooper). Crosby was an avid golfer and all-around sportsman, and the six-acre grounds also boasted a pool and a tennis court.

fetched in today's southern California real estate market.

On the afternoon of January 2, 1943, while Dixie was untrimming the Christmas tree in the boys' playroom, sparks from a short circuit in the Christmas lights sent the tinder-dry two-story-high tree ablaze. Dixie and the four boys escaped the house safely, but the fire roared out of control. Four companies of North Hollywood firemen took more than an hour to put out the blaze. Dixie, wrapped in a blanket, watched from the lawn. Two of Crosby's brothers, bandleader Bob and Larry, Crosby's personal manager, rushed to the scene. Police kept the crowd at a distance while the boys were taken to the home of announcer Bill Goodwin, a few doors away.

Crosby himself, who had been playing golf at the Bel-Air Country Club, could not immediately be located. His songwriter friend Johnny Burke tracked him down at the Brown Derby in Hollywood, where he was about to have an early dinner with Fred Astaire. Crosby at first thought Burke was playing one of his well-known practical jokes and hung up. Burke called back, Crosby got the message, finished his dinner (because, he said, "Astaire's going to pay") and then went home to contemplate the smoldering shell of the house. With the firemen watching apprehensively, Crosby poked through the ruins and found some racetrack winnings he had stashed in the toe of a shoe for safekeeping. "The ways of the human mind are peculiar," Crosby recalled in his autobiography. "There I was with my home gutted, but ... I was thinking only of that loot in my boot." A life's worth of mementos, however, including early recordings, was gone.

Bob Hope, with whom Crosby had already done three of the hugely successful *Road* pictures, quipped that what probably caused the fire was two of Crosby's sports jackets rubbing together. It was the day's only joke.

Crosby rented a house in Beverly Hills from Marion Davies, and the family's life went on. He never rebuilt the Camarillo Street home. □

# JEAN SIMMONS AND STEWART GRANGER



PHOTOGRAPHY ACADEMY OF MOTION PICTURE ARTS AND SCIENCES

## THE CELEBRATED BRITISH ACTORS OFF CAMERA AT THEIR COLDWATER CANYON RESIDENCE

*By Thomas Carney*

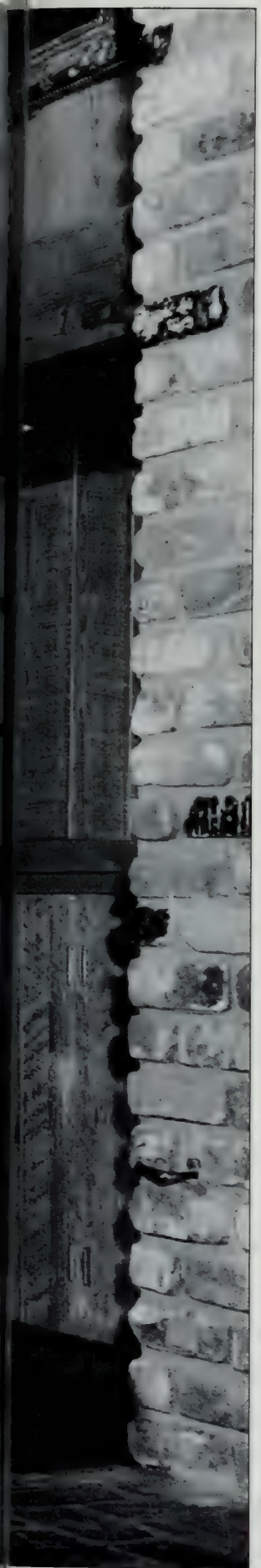
"It was an exquisite house," Jean Simmons says of the Coldwater Canyon aerie she shared with her husband, Stewart Granger, in the mid-fifties when the pair were one of Hollywood's reigning screen couples. "The only thing was, if you forgot the milk or the butter, you had to drive all the way down the canyon to get it."

The two transplanted stars had searched for a house that felt like home since moving from England to Los Angeles in 1950—Simmons on the wings of an Academy Award nomination for her performance as Ophelia in the Laurence Olivier version of *Hamlet* (1948) and Granger on the verge of becoming a major figure in the pantheon of movie swashbucklers. Along the ridgeline of Mulholland Drive, in a two-bedroom ranch house with unobstructed views of Hollywood and the San Fernando Valley, they found the perfect change of pace from the Mediterranean-style furnished mansion in Bel-Air where they had rattled around like peas in a boxcar for the previous two years.

**In the mid-1950s British leading actors Stewart Granger and Jean Simmons settled into a hilltop house in Los Angeles' Coldwater Canyon. ABOVE: The couple have tea in the living room, whose window wall affords sweeping views of the San Fernando Valley.**

**RIGHT: Granger filled the bar area with trophies collected while big-game hunting in Africa during the filming of *King Solomon's Mines* or fishing off the Mexico coast. "It was the one room I simply couldn't bear," says Simmons. "All those dead animals."**





Simmons was nominated twice for an Academy Award, for her roles in *Hamlet* and *The Happy Ending*. BELOW: The ranch house wrapped around the pool. The pair often barbecued on Sundays with friends such as Spencer Tracy and Michael Wilding and Elizabeth Taylor.



The Coldwater Canyon house was to be the first real home of their married life, but such is the decidedly dark lining in the silver cloud of stardom that Simmons and Granger barely had time to enjoy it. In the three short years they were to live there, between them, they appeared in twenty-three films.

Built in the shape of an L, with nearly every room opening onto the swimming pool, the house afforded the sort of secluded informality the glamorous couple preferred. "We had a tiny dining room that was never used," says Simmons, "and a wonderful kitchen, although I had no idea then how to cook. The library and living room were all one enormous room, with a huge brick fireplace." Desperate for anything up-to-date after doing six costume dramas in a row, Granger picked out the décor—Swedish modern.

THE HOUSE AFFORDED THE SORT OF SECLUDED INFORMALITY THE GLAMOROUS COUPLE PREFERRED.

Simmons, a beguiling beauty with diamond-bright eyes, had first burst into public consciousness at sixteen, playing the witchy Estella in David Lean's *Great Expectations* (1946). An intuitive actress of great naturalness, she could never sit through any of her movies, or even view the daily rushes, without laughing at herself. "Some actresses can learn from watching themselves on film," says Simmons, "but I can't see myself in the third person. If I do, I forget how to walk and talk and can't work again for three days."

Not long after the death of her father, a bronze-medal winner for gymnastics at the 1912 Olympics, the ingenue met the dashing Granger on a movie set. Sixteen years older than Simmons, he starred with her in the aptly themed *Adam and Evelyne* (1949), a romantic drama about a playboy who takes on a young female ward and ends up marrying her. And marry the couple did, in a bizarre Tucson, Arizona, ceremony that was arranged by Howard Hughes.

*continued on page 368*

Granger, born James Stewart, changed his name to avoid confusion in Hollywood. *Scaramouche* and *Beau Brummell* are among the many costume and adventure movies he made. LEFT: The stars relax in the library with their poodles, Bessie, right, and Old Beau.

# SAMUEL L. JACKSON

## THE *PULP FICTION* STAR AND HIS WIFE, LATANYA, IN LOS ANGELES

*Interior Design by Cecil N. Hayes/Text by Peter Haldeman*
*Photography by Mary E. Nichols*



JIM MCHUGH

**Samuel L. Jackson (left, with his wife, LaTanya) was contemplating returning to New York with his family when the success of *Pulp Fiction*—for which he received an Academy Award nomination—catapulted him to the top of Hollywood's list of in-demand actors.**

In 1994 an indie sleeper about a mixed bag of Los Angeles drug dealers, scamming boxers, looting lovers and—topmost—two philosophical hit men captured the popular consciousness. *Pulp Fiction* gave birth to a number of Quentin Tarantino wanna-bes, recharged the career of John Travolta and kick-started that of Samuel L. Jackson, who won an Oscar nomination for his portrayal of Jules Winnfield, the gunman with a weakness for Jheri-Kurl and a jones for quoting scripture.

Jackson followed up the performance with a number of similarly edgy roles, from a hostile Harlem shopkeeper in *Die Hard with a Vengeance* (1995) to a vengeful father in *A Time to Kill* (1996) to a high roller in 1997's *Hard Eight*. Also in that year, the actor teamed with Tarantino again—this time playing an arms dealer in *Jackie Brown* and garnering a Golden Globe nomination.

Given his on-screen persona, we might be forgiven for casting Jackson offscreen



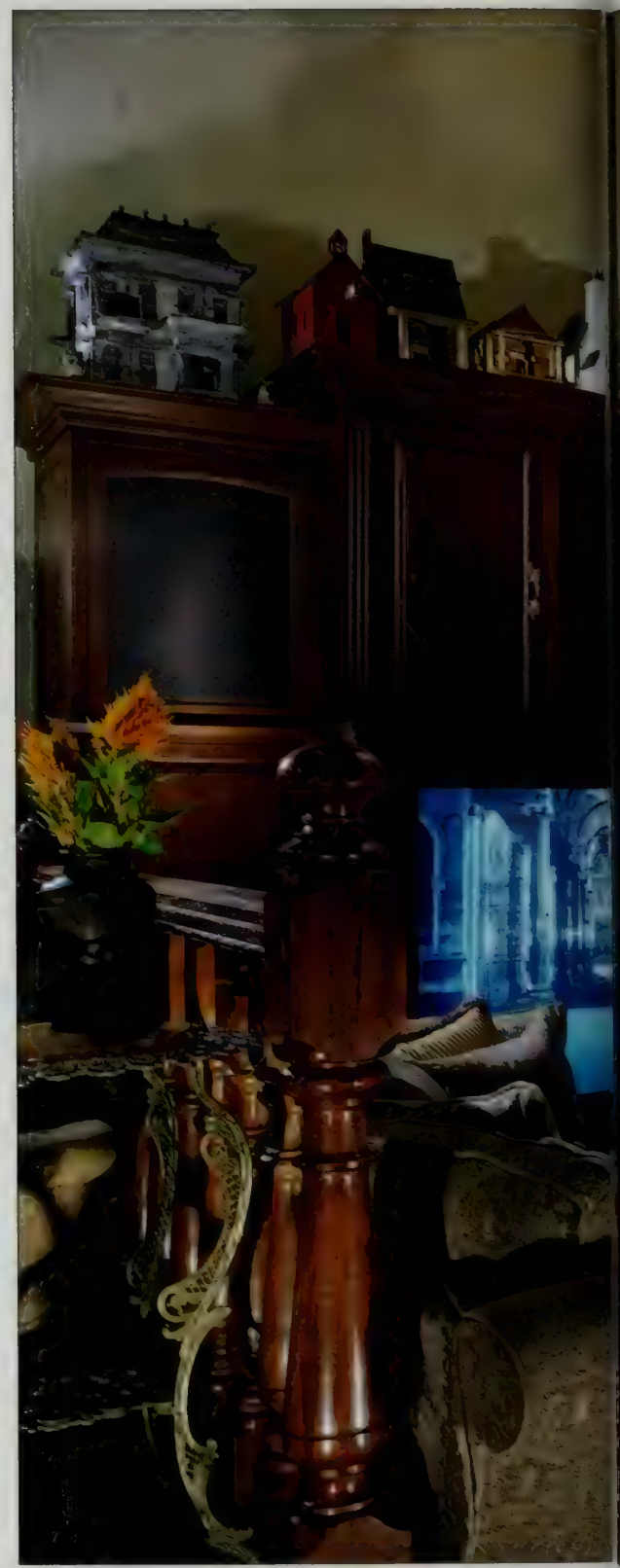
**LEFT: The Jacksons asked designer Cecil N. Hayes to help them decorate their Tudor-style house in the San Fernando Valley. OPPOSITE: Jacob Lawrence's *The Builder*, 1974, is on the living room wall, to the left of the doorway. Arté de Mexico low table. Henredon chair, right.**


THE MIDDLE PASSAGE

"WE BOTH LIKE THINGS THAT ARE OLD-LOOKING AND KIND OF TRADITIONAL," SAMUEL L. JACKSON SAYS.



ABOVE: "Sam and LaTanya frequently host benefit dinners and needed a space that was personal but could fit a large group," Hayes says of the dining room. Behind the walnut table and 1920s walnut chairs, with Robert Allen damask, is a Renaissance Revival sideboard.



as a steely Manhattan sophisticate, or maybe a smooth habitué of the Playboy mansion. In fact, his real-life role is that of suburban paterfamilias, weekend golfer and squire of a stately Tudor on one of those treelined streets in the San Fernando Valley where the loudest sounds come from birds and lawn mowers.

"We wanted our daughter to live in a healthy environment," explains [illegible] his mellow baritone [illegible] a scratchy cello [illegible] where between [illegible] (where he recent[illegible] John Singleton's [illegible] *Shaft*, appearing [illegible] Shaft's nephew, a vigila[illegible] tective) and Toronto (w[illegible] he's filming *Caveman's Val[illegible]*

*time*, in which he's playing a schizophrenic cavern-dwelling concert pianist). Two more personalities, he stresses, that are worlds apart from his own. "My wife and I are essentially just very southern people raised in middle-class households," he says.

In 1966 Jackson left his home in Chattanooga, Tennessee, to study acting at Morehouse College in Atlanta. Through the drama department he met Spelman College thespian LaTanya Richardson; after graduating, the fledgling actors moved to New York to pursue careers in the theater. Offstage they got married, renovated a Harlem brownstone and had a daughter, Zoë. In 1993 LaTanya was cast in a CBS series called *Frannie's Turn*. The family decamped to Los Angeles, where, with a prescient [illegible]nct for Hollywood's fick[illegible], they rented a house. [illegible] was canceled after [illegible] episodes.

[illegible]e were going back," says LaTanya Jackson, settling into a sofa in her living room. "Then *Pulp Fiction* happened. Sam's agent said, 'Oh no, darling, you don't live in New York anymore.'"

Their quest for a permanent residence began. One day, while driving through the valley, LaTanya came across a half-timber house with mottled brick, steep gables and leaded windows. "I stopped in the middle of the street and said, 'That's it, that's the house,'" she recalls. "I told



A Persian rug hangs above the family room's fireplace, whose mantel holds stoneware pots and a pair of West African *chiwaras*, fertility symbols. Samuel Jackson found the model houses atop the oak entertainment center in Mississippi while he was filming *A Time to Kill*.

the broker and Sam, and they were both like, 'Really?'" She waves at the living room's dark molding. "All this was white paint, every inch of it. After all that work on the brownstone, Sam said, 'I'm not stripping another thing.' I said, 'No, no, no, you don't have to do that now. You can pay somebody—trust me.' "

Hired hands stained the woodwork, knocked down walls to enlarge a few rooms and put leaded glass in those windows that lacked it. A swimming pool morphed into a putting green, and a small ranch house on the property became a guesthouse that looks like something you might stumble across in the Cotswolds. Cecil N. Hayes, a Florida-based decorator the


MUHAMMAD
TALKING WITH THE WIND
Standing at the Scratch Line




couple had met in Chicago —she did their friend Wesley Snipes's house (see *Architectural Digest*, April 1997)—was commissioned to "tweak" the interiors. Hayes fashioned an elegant backdrop for their collection of family heirlooms, African and African American artworks, antiques acquired on travels and the numerous mementos that a movie star amasses.

"The house speaks for LaTanya and Sam as a total spirit," says Hayes. "What you see is exactly who they are. I approached the job almost as an artist would approach a collage. You have all these collections, and your job is to place them on the canvas with a sense of balance and rhythm."

In the living room, paintings by Jacob Lawrence and Samuel Akainyah complement a portrait by Zoē Jackson, now a Vassar-bound high school senior. A silk-clad club chair and other sleek pieces sit alongside antiques such as a curio cabinet from LaTanya Jackson's grandmother. "LaTanya was certainly at the head of selection," says Hayes. "But Sam has no fear of seeing something he likes and getting it." Witness the family room's collection of rustic model houses, or, in the hallway, the pair of Italian Moors with brooding onyx faces that he found in Paris.

"We both like things that are old-looking and kind of traditional," Samuel Jackson says. "The house I grew up in was relatively small, but we had a front room I couldn't enter unless we had company. The good rugs were there, and the curtains that got

**Posters, articles and awards that chronicle Jackson's acting achievements cover the wall of his office. Personal keepsakes include a boxing glove autographed and once owned by Muhammad Ali and the instrument featured in his 1998 movie *The Red Violin*.**

RIGHT: Inside a 2,100-square-foot guesthouse is the actor's screening room: "the best toy I could have," he says. Jackson estimates that he owns between 6,000 and 7,000 laser discs. The mahogany low table and end tables, inlaid with mother-of-pearl, are from Morocco.



ABOVE: The master bedroom's African furnishings, like the Madagascan table and the 18th-century Moroccan jewel holder, mix with an Eastern trunk and bombé commode. The doll on the window seat is from the collection of LaTanya Jackson and the couple's daughter, Zoë.

stretched and starched, and the three-tier tables with the little figurines. But I guess we have a few things our parents didn't have." These would include the actor's toys: namely his big-screen TV, six computers and Harley-Davidson bicycle (LaTanya calls it his "midlife crisis"), and his chief nod to movie stardom, the screening room.

Inside the guesthouse, enveloped by green velvet walls, several rows of leather [illegible] ing chairs and a sof[illegible] around an immense mahogany cabinet. An old-fashioned popcorn maker occupies one corner; a box of cigars sits on a mahogany humidor. LaTanya Jackson taps a nail against a remote control, and the lights dim, heavy draperies blot out the glare, and a screen slides over the armoire.

"This is Sam's room," she says. "I don't care what he does in here. He earned it. He and his boys can come over and smoke cigars and watch whatever they want." The star has a preference for old *Twilight Zone* episodes, Hollywood classics from the forties and fifties and, above all, the oeuvre of the action-film star Chow Yun-Fat.

The Jacksons often host [illegible] but most of their entertaining is informal. Guests are frequent—golf buddies, colleagues from New York, Zoë's friends. When he's in Los Angeles, the actor tends to stay put. "I get up early in the morning and go out and play golf," he says. "I'm home by ten-thirty, and I pretty much stick around the house. I'm in the screening room watching a movie or outside hitting balls on the green."

Samuel L. Jackson hasn't had a lot of downtime lately (after *Caveman's Valentine*, it's on to *Unbreakable*, with Bruce Willis). But he is returning to Los Angeles to present an Oscar at the Academy Awards. And he was back in February, to receive a special award of his own—this one from the Jacksons' church, honoring the congregation's Family of the Year. □





# DORIS DAY

## THE *PILLOW TALK* STAR AT HOME IN BEVERLY HILLS

*Text by Aljean Harmetz/Photography by J. H. Maddocks*

For exactly two decades Doris Day was the screen's golden girl—perky, freckled and irrepressible, with a voice that turned nearly every song she sang into a hit. Then, almost without a backward look, Day vanished from the screen. She became a star in her first film, *Romance on the High Seas*, in 1948, and remained one in her last, *With Six You Get Eggroll*, in 1968. But styles in movie actresses change, even if more slowly than styles in clothes. To an America obsessed with the Vietnam War and the sexual revolution, Day's all-American wholesomeness was an embarrassment.

Singing came easily to her. Although she warned Mi-





Doris Day (opposite, in 1962), who received an Oscar nomination for her role in the 1959 film *Pillow Talk*, was one of the most popular and highest-paid female stars in the 1950s. BELOW: The actress lived in a house on North Crescent Drive in Beverly Hills for over 20 years. "Even though it cost around $150,000, it was rather modest by Beverly Hills standards," she wrote. BOTTOM: The "cozy" room.

chael Curtiz, the director of *Romance on the High Seas*, that she was a band singer who didn't know a thing about acting and couldn't possibly play the lead in a movie, acting came easily too. Yet what Day wanted more than anything else—a happy marriage—eluded her.

"From the time I was a little girl," she told A. E. Hotchner, who wrote her 1976 autobiography, *Doris Day: Her Own Story*, "my only true ambition in life was to get married and tend house and have a family."

In the spring of 1958, when she moved from the San Fernando Valley to a California modern house on North Crescent Drive in Beverly Hills, Day had been Mrs. Martin Melcher for seven years and a movie star for ten. During that decade she had made twenty-three movies—most often playing the cheerful, cocky, competent girl next door who could fix her boyfriend's car (*By the Light of the Silvery Moon*) or outride and outshoot all the boys (*Calamity Jane*). When she sang, her voice brimmed with controlled emotion, and the two songs with which she is most identified—"Secret Love," from *Calamity Jane*, and "Que Sera, Sera," from Alfred Hitchcock's *The Man Who Knew Too Much* (1956)—won Oscars. She herself was nominated only once, for *Pillow Talk* (1959).

*Pillow Talk*, the first in a series of semisophisticated sex comedies in which she defended her virginity against



**"I really enjoyed working on the interior decoration for the house," Day wrote. "I chose comfortable, conservative furniture. No austere modern for me. My motto is 'Better to please the fanny than the eye.'" TOP: The living room. ABOVE: The dining room featured a suite of French provincial furniture. "It took some hit and miss before I realized that what I really wanted to create was a feeling of warmth, expressed by color and pattern, and antiquity."**





THE KOBAL COLLECTION

**ABOVE: Awards and other memorabilia line the study's walls. After appearing in nearly 40 films, including *The Man Who Knew Too Much* and *The Pajama Game*, and a television series, Day (left) moved to Carmel, California, in 1981.**

assaults by Rock Hudson, James Garner or Cary Grant, made Day the top box-office star in America. Since the thirties, when Shirley Temple was America's number-one star four years in a row, few actresses have headed the theater owners' top-ten list even once. But Day was number one four times—in 1960, 1962, 1963 and 1964.

Day lived in the house on Crescent Drive for more than twenty years. The interior was comfortable and undistinguished, with shag carpets, acoustic ceilings, a huge refrigerator and a pantry she personally kept stocked with jars and jars of peanut butter, bags of marshmallows and an enormous supply of cookies, pretzels and nuts. There was a soda fountain but no bar.

In 1975, when Day's screen image of girlish chastity was woefully out of fashion, Rock Hudson wondered whether the soda fountain wasn't part of the reason her reputation had been mauled. "She had a soda fountain in her home instead of a bar," he said. "And I suppose she was so clean-cut, with perfect uncapped teeth, freckles and a turned-up nose, that people just thought she fitted the concept of a virgin." But, he added, "When we began *Pil-*

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# BUSBY BERKELEY

THE DIRECTOR OF *42ND STREET* AT HIS BEAUX ARTS MANSION



BELOW: Berkeley moved into the Beaux Arts–style villa with his mother in 1937, four years after he had made his reputation with such films as *42nd Street* and *Gold Diggers of 1933*. Completed in 1913, the villa had formal gardens with box hedges and sculptural fountains.



*By Gavin Lambert*

By 1910 the Rancho Cucamonga winery, founded by Italian immigrants Secondo Guasti and his wife, Louisa, had become so successful that they decided to build an elaborate new house at 3500 West Adams Boulevard in Los Angeles. To design it they chose Hudson and Munsell, the architectural firm responsible for the Los Angeles Hall of Records. The result was a spectacular Beaux Arts–style villa with a flat balustraded roof, arched windows and broad entrance steps flanked by lion sculptures. Completed in 1913, it became the scene of many lavish parties, one of them in honor of the Guastis' house-guest Benito Mussolini.



"A lot of people used to believe I was crazy, but I can truthfully say one thing: I gave 'em a show," said director and choreographer Busby Berkeley (opposite, on the set of *Footlight Parade*), who staged extravagant musicals in the 1930s and 1940s. RIGHT: The porte cochere of his house at 3500 West Adams in Los Angeles.

In 1937, three years after the death of the Wine King (as the press often referred to him), his widow died, and the villa went on the auction block. A bid of two hundred thousand dollars secured it for forty-two-year-old Busby Berkeley, the phenomenally inventive Hollywood dance director. The previous year Berkeley's glory days at Warner Bros. (during which he choreographed the musical numbers for *42nd Street*, *Footlight Parade*, *Fashions of 1934* and *Dames*) had reached



"Actually I know very little about it . . . but in another way I know a great deal about it," Berkeley said of dancing. "I never took a lesson myself." THIS PAGE: The residence, by the architectural firm of Hudson and Munsell, featured an entrance hall with a dramatic oak stairway.





**Although his dance sequences were complex, Berkeley claimed, "I've never had a retake in my life. The secret of my work is preparation." ABOVE: Various period styles were brought together in the drawing room. RIGHT: In the sitting room was a Chippendale mirror.**

their peak with "Lullaby of Broadway," from *Gold Diggers of 1935*, which he also directed. It won an Academy Award for Best Song, probably due largely to Berkeley's choreography.

His second marriage—to Merna Kennedy, Chaplin's leading lady in *The Circus* (1928)—had ended in divorce in 1935, and his mother was on hand, as usual, to console him. A former theater actress, Gertrude Berkeley found her greatest role as an archetypal stage mother. Busby was eight years old when his father passed away, and his older

In 1946, after his mother's medical bills had left him bankrupt, Berkeley sold the villa for $35,000 cash. BELOW: The master bedroom featured an 1840s mahogany American four-poster and chest of drawers, a neo-Georgian mirror and Louis XVI–style chairs.



brother died of a drug overdose soon afterward, locking mother and son into a relationship of intense codependency. During Gertrude's lifetime he married and divorced five wives (including three dancers and a Miss California), and each had the same complaint: Buzz was married to his work and his mother.

As her son's business manager, Gertrude had already persuaded him to buy an estate in Redlands, California, a country house in New Hampshire and a cattle ranch in Oklahoma. She also steered him to the Guasti villa, moving herself and her collection of antiques in with him. "It looked more like a museum than a home, but it made her happy, and that's all I cared about," Berkeley said later. By then an automobile accident had confined the seventy-six-year-old Gertrude to a wheelchair, and he converted the wine cellar into a movie theater "so she could see my pictures."

Gertrude's taste in objets d'art and antique furniture ranged from Renaissance to Art Nouveau, a mix that matched the house to dramatic effect. The vast entrance hall had an inlaid-marble floor, a giltwood chandelier suspended from a coffered ceiling and a frieze conceived as a witty pastiche of Italian Renaissance style, with cher-

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OPPOSITE: Berkeley, in 1933, with six of the 100 dancers from the "By a Waterfall" number in *Footlight Parade*. For the water ballet segment, an enormous glass tank was built on the Warner Bros. lot. "It was my toughest number to film," Berkeley later recalled.







# MICKEY ROURKE

## NEW YORK GRANDEUR FOR A HOLLYWOOD RENEGADE

*Interior Design by David W. Purdie*
*Text by Hunter Drohojowska-Philp*
*Photography by Scott Frances*



JIM MCHUGH

**"I could visualize all the patterns and gold shades," says Mickey Rourke (above), whose Manhattan apartment was designed by David W. Purdie. LEFT: The living room. Drapery fabric, Clarence House. Table lamps, Objets Trouvés. Chair and shade fabrics, Christopher Hyland.**

Mickey loves putti. Unlikely as it may seem, Mickey Rourke, the actor known for his Harley-riding, stubble-sporting, tough-guy performances in films like *Barfly*, *9½ Weeks* and, more recently, *The Rainmaker*, turns out to be an aesthete. "He loves talking about design, and he's good at it," says David W. Purdie, who decorated Rourke's New York pied-à-terre. "It's quite a contrast to who he's reputed to be."

Adds Purdie, "I admit I entered into the project with some preconceived notions, based on his gritty screen image. One of the high points of the job was to discover a complex person with definite ideas about the type of interior he wanted. I found out early on that he has a strong feel for color and texture, and we soon developed a vocabulary for the effects he desired."

Rourke explains his longstanding interest in design. "I was going to study interior or fashion design at one point, but I was also into acting and boxing," he says. "I was a terrible student, so Parsons or somewhere like that was out of my league.



A traditional process combining hand-blocking and gold paint was used for the wallcovering in the living room. The 18th-century Italian bishop's head and the circa 1880 sconce are from David Duncan Antiques. The silvered English grotto chair and table are 19th century.

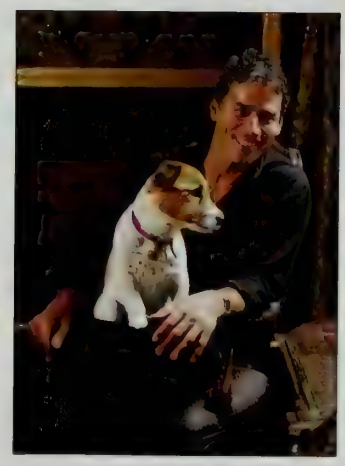


A 19th-century Italian daybed highlights the living room. The carved corona, the lining and the floral bolster fabric are from Christopher Hyland, as are the ceiling fringe, bullion and tassels in the sitting room beyond. Baldachin and striped bolster fabrics, Clarence House.

Then the acting took off."

Before starting work, Purdie and Rourke met several times a week over the course of three months to synchronize their views. Rourke was very specific. "To be brutally honest, my ideas came from some of the hotels where I stay in Europe—the Raphael in Paris, the Negresco in Nice and Blakes in London, especially the Claudia Cardinale Room," he says. "I wanted the apartment to be impersonal. I didn't want any pictures of me or any books on shelves. I wanted it to look like a place where I would come as a visitor."

Although Rourke renovated the former John Barrymore estate in Los Angeles in the eighties, he says, "I've never lived in a house I've felt comfortable in, yet I always feel creative and comfortable in these special hotels. My mind works differently. In my movie contracts I



**"The more elaborate the design, the more excited Mickey became," says Purdie (left). "He knew exactly what he wanted." ABOVE: The former living room was transformed into an oversize bedroom. Alabaster lamps from David Duncan Antiques flank the early-20th-century Italian bed.**



always put in that I get to pick my own hotel."

Rourke was also inspired by the intense hues used by the late fashion designer Gianni Versace. "His house at Lake Como was one of the nicest I've ever been in," says Rourke. "What he did with the inside, with the terra-cotta cement walls next to midnight-blue walls—I thought, I'll steal a little from him, too."

The actor's Upper West Side apartment is on the first floor of a nineteenth-century building by architect Henry J. Hardenbergh, who designed the Plaza Hotel (Rourke is a fan of the Oak Room there). The parquetry floors, fourteen-foot ceilings, dark wood paneling and fireplace dictated the fin de siècle theme.

Far from being a purist, Rourke mixed nineteenth-century Italian furniture and French-style architecture with a New Orleans brand of decadence, found in such details as the leopard-print draperies and a bed carved with cherubs. "David had a cow when I told him I wanted to combine the leopard with the red and purple draperies with the gold fringe," Rourke remembers. "But if I came up with an idea that he didn't think would work and I said, 'Trust me,' he'd trust me. When it was finished, he said, 'I don't believe it! It works!' "

To underscore the hotel look, Purdie switched the functions of the apartment's principal rooms, making the living room into a large master bedroom and bridging it and the new living room with a sitting room.

"It's really about layering," notes Purdie. "Mickey loved the idea of pattern on pattern." This effect begins in the living room, with three different wallcoverings unified by a palette of russet and sienna. Windows are layered

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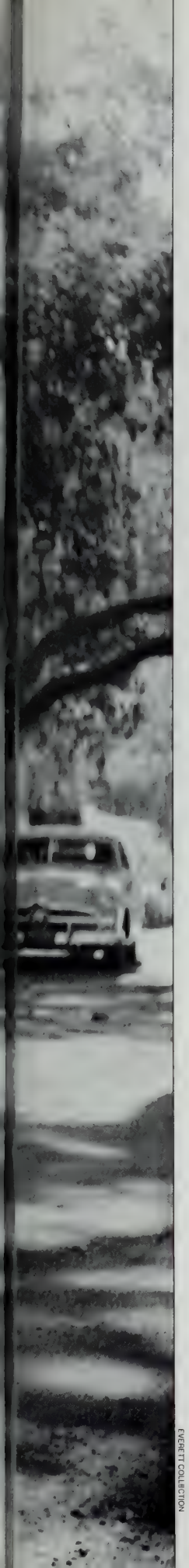
# ESTHER WILLIAMS

## AT HOME WITH THE AQUATIC STAR OF *BATHING BEAUTY*

*By Gerald Clarke*

Esther Williams titled her autobiography *The Million Dollar Mermaid*, but she was being too modest. *Ten Million Dollar* would have been more accurate—or, after inflation, perhaps even *One Hundred Million Dollar*. For in Williams's prime, from the mid-forties to the mid-fifties, her name on a movie marquee guaranteed long lines at the box office. *Bathing Beauty* (1944). *Neptune's Daughter* (1949). *Pagan Love Song* (1950). *Skirts Ahoy* (1952). *Dangerous When Wet* (1953). For MGM, Williams in the water meant money in the bank, and the studio soon had her diving into everything but westerns and war movies.

So what if *Take Me Out to the Ball Game*, in which she starred opposite such resolute landlubbers as Gene Kelly and Frank Sinatra, was supposed to be about baseball. On a hot summer day people—meaning Williams—have to cool off, don't they? By the end of the forties, Neptune's daughter was receiving more fan mail than anyone else on that star-studded lot. Not bad for a woman who had previously harbored only one professional ambition: to be a buyer for the I. Magnin department store on Wilshire Boulevard. "All things considered," said Williams, "I thought show business was no business for me."



EVERETT COLLECTION

**Actress Esther Williams starred—and swam—in dozens of escapist comedies; her wholesome beauty made her a star and an icon, symbolizing America's virtues. LEFT: Williams outside her home in Los Angeles' Mandeville Canyon.**



EVERETT COLLECTION

Her one experience, with Billy Rose's Aquacade at the 1940 San Francisco World's Fair, had not exactly been encouraging. Searching for a female partner for Johnny Weissmuller, that handsome cinematic Tarzan of the thirties, Rose had turned his eye on the tall, seventeen-year-old sprint swimmer he had

### MANDEVILLE CANYON

**ABOVE AND BELOW: Williams's remodeled cabin in the canyon featured used brick in the kitchen and wide-plank walls in the stairwell. "I loved my house," she says. "It was a perfect family house, wonderful for entertaining."**



EVERETT COLLECTION

TURNER ENTERTAINMENT CO./MGM COLLECTION/COURTESY ACADEMY OF MOTION PICTURE ARTS AN

## Pacific Palisades

**Above: The living room in Williams's Pacific Palisades house was painted and papered by the actress herself, which she declared at the time was "more fun than anything!" In the foreground are the upstairs living room's bookshelves, where Williams served buffet dinners.**



**As MGM's aquatic musicals began to grow less popular, Williams turned to dramatic roles, but they were largely unsuccessful. Right: A 1948 publicity photograph of Williams in satin and mink was meant to show her dramatic and glamorous side.**

seen in *Life* magazine. But Rose was more interested in Williams's wholesome good looks than her blue ribbons. "I don't want fast," he told her. "I want pretty."

For her, however, the Aquacade was not so pretty. Rose's advances had been easy to resist. But Weissmuller's were harder: During every show the king of the jungle whipped off his bathing suit and groped her underwater, out of sight of the audience. "An Alfred Hitchcock erotic nightmare!" was how she described her experience, and when MGM came calling, she did the unthinkable —she said no.

That, of course, made her all the more desirable, and

ERTAINMENT CO./MGM COLLECTION/COURTESY ACADEMY OF MOTION PICTURE ARTS AND SCIENCES

the studio all but begged her to sign a contract. Finally Williams said yes, and a few months later she was in front of the cameras, frolicking in a pool with Mickey Rooney in *Andy Hardy's Double Life* (1942). But out of the water she was out of her depth. "Let's get this straight," Williams herself said. "I know I can't act; I know I can't dance. And I can't sing, but I'm going to keep trying until I get it right."

And so she did, despite sneers from colleagues like Kelly and his assistant, Stanley Donen. When a salesman delivered Williams's new car, a powder-blue Cadillac Eldorado convertible, to the

*continued on page 371*



EVERETT COLLECTION

THE TREE HOUSE WAS A MAGNET FOR ALL THE YOUNG BOYS IN THE CANYON —SIXTEEN, BY WILLIAMS'S COUNT.

**ABOVE AND LEFT: Williams poolside at her house in Pacific Palisades. Swimming has always been part of her life; although best known for her work in films, she qualified for the Olympics as a teenager and later launched popular lines of swimming pools and bathing suits.**

# GLENN FORD

## THE BEVERLY HILLS RESIDENCE OF *GILDA*'S LEADING MAN

*By Charles Lockwood*

For more than a decade following the Second World War, some of Hollywood's biggest stars—including Marilyn Monroe, Bette Davis, Alan Ladd, James Dean and Joan Crawford—gathered at 1036 Cove Way in Beverly Hills. There actor Glenn Ford and dancer Eleanor Powell hosted dinners, parties and charity events, in a house that Ford describes as "always crowded, warm, and happy."

Powell had been a 1920s Broadway star before moving to Hollywood in the 1930s to become the top tap-dancing lady on the MGM lot, starring in films like *Born to Dance* (1936), with James Stewart, and *Broadway Melody of 1940*, with Fred Astaire. Ford began his movie career in 1939 and went on to make such classics as *Gilda* (1946), with Rita Hayworth, and *The Blackboard Jungle* (1955).



EVERETT COLLECTION

**Actor Glenn Ford and his first wife, actress and dancer Eleanor Powell, purchased an English country–style house in Beverly Hills in 1947. LEFT: The couple plan the work to be done with a contractor. They would later sandblast off the white paint to reveal a red-brick exterior.**



EVERETT COLLECTION

Powell had seen Ford in a 1942 film, and she was smitten; Ford had seen Powell dance on Broadway, and he was equally smitten. They were introduced by a mutual friend in 1943 and married that year; their son, Peter, was born in 1945.

Two years later the couple bought the English country–style Cove Way house from Max Steiner, the composer for *Gone With the Wind* (1939) and *Casablanca* (1943), among other classic films, "for its architecture and the grounds," Ford says. The 1947 sale price? $125,000.

The twenty-room house, which had been built in 1936, was only a few blocks from the Beverly Hills Hotel. "This was the best part of Beverly Hills," says Jeffrey Hyland, a

**LEFT: Ford and Powell relax on the quilted sofa in their living room. OPPOSITE: A circa 1947 portrait of Ford in the China Room, in which composer Max Steiner, the previous owner of the house, had written the music for such films as *Gone With the Wind* and *Now, Voyager*.**



**Although Powell's career had peaked by the early 1940s, Ford didn't become a star until 1946, when he appeared in *Gilda* opposite Rita Hayworth. RIGHT: Ford reads a script from RKO in his bedroom. "He still has and uses that desk and lamp," says his son, Peter.**



EVERETT COLLECTION

Beverly Hills realtor and historian. "Their neighbors included Hollywood royalty like Mary Pickford, Charlie Chaplin, Fred Astaire and David O. Selznick, the producer of *Gone With the Wind*."

Ford and Powell made mostly cosmetic improvements to their new house, refreshing paint, paper and carpets inside and sandblasting the white paint of the façade to reveal handsome red brick. "The biggest project was building a huge swimming pool in the backyard," Peter Ford recalls. "My father went down to the Beverly Hills Hotel, had the pool measured, and he copied that." Later, family friend and *Tarzan* star Johnny Weissmuller would teach Peter how to swim in that pool.



EVERETT COLLECTION

The house's double-height entrance hall had a curved staircase. On the right, double doors opened into the step-down formal living room, with a fireplace and built-in bookshelves. "My parents both loved to read," says Peter Ford. Powell and Ford furnished the room (and much of the house) with a mix of contemporary pieces, such as well-upholstered sofas and chairs, and Colonial-style chairs and tables. "It was all very comfortable," says Peter Ford. "The house was meant to be lived in."

The entrance hall also led into a small paneled den with a built-in seating area and a bar. Glenn Ford loved to play poker there with fellow actors Charlie Ruggles, Bill Holden and John Garfield while Peter looked on. Powell made and served the snacks.

Beyond more double doors was a light, airy dining room, decorated in off-white and cream colors and furnished with a mahogany table, chairs and sideboard. Meals were quite formal. "We dressed for dinner," says Peter Ford. "I couldn't come to the table in a T-shirt. I had to comb my hair and put on good clothes, often a jacket, even when it was just the three of us."

The second floor of the house had four bedrooms, including Powell's pink-and-cream master suite and Glenn Ford's dark-green-and-burgundy master suite, which had a wet bar and a gun cabinet, as he was an avid collector. Ford spent many quiet hours there with his stamp collection, reading books and listening to music. When he was working on a movie, Ford would retreat there after dinner so he could practice his lines for the next day's shooting of films such as *The Teahouse of the August Moon* (1956), with Marlon Brando, and *The Sheepman* (1958), with Shirley MacLaine. To help him concentrate, he installed a red light

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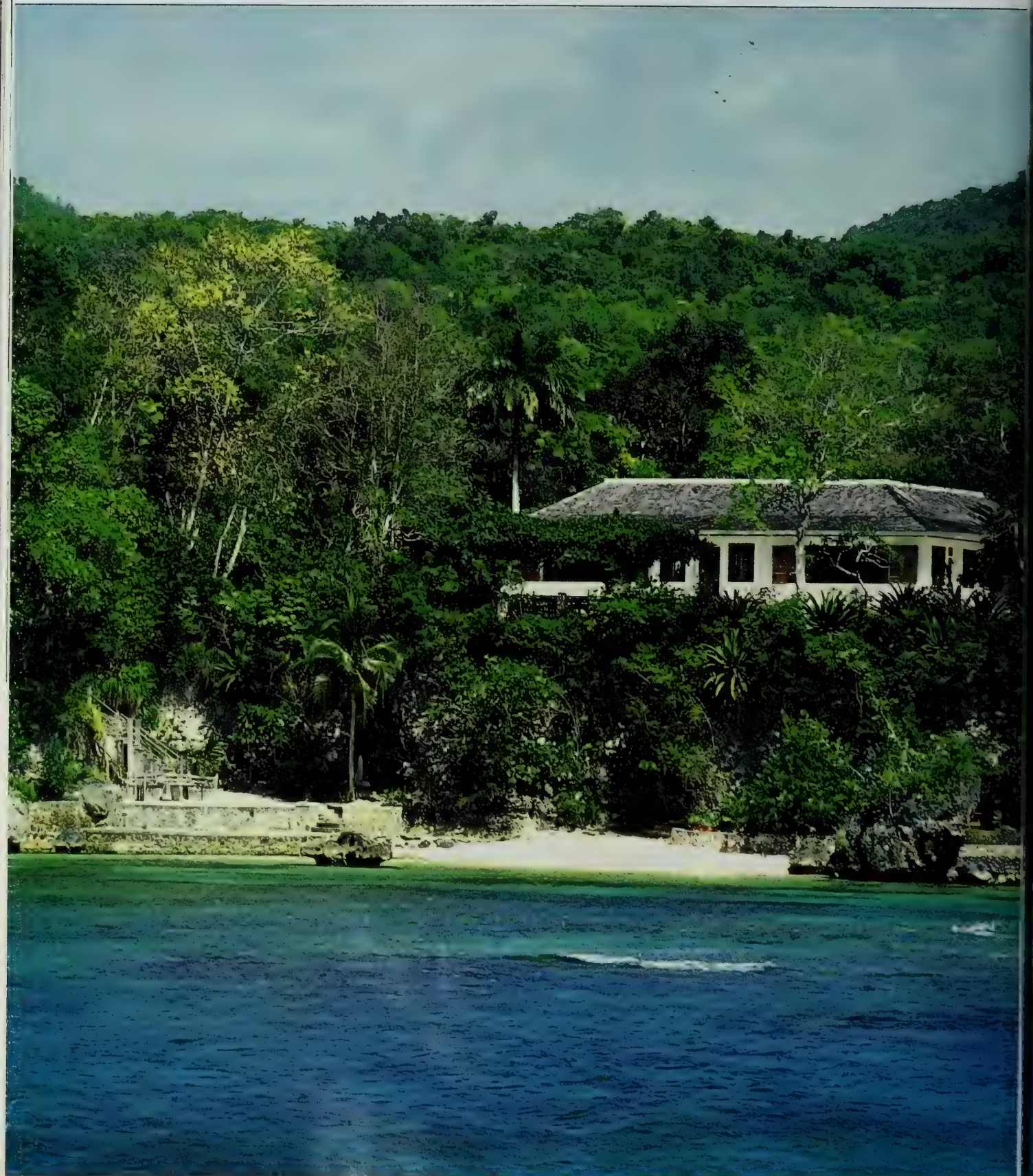
**Ford's roles have encompassed everything from cowboys to gamblers to lawyers, but he once claimed, "I've never played anyone but myself." LEFT: The couple in Ford's master bedroom. OPPOSITE: A family portrait taken just before the release of Ford's 1947 film *Framed*.**



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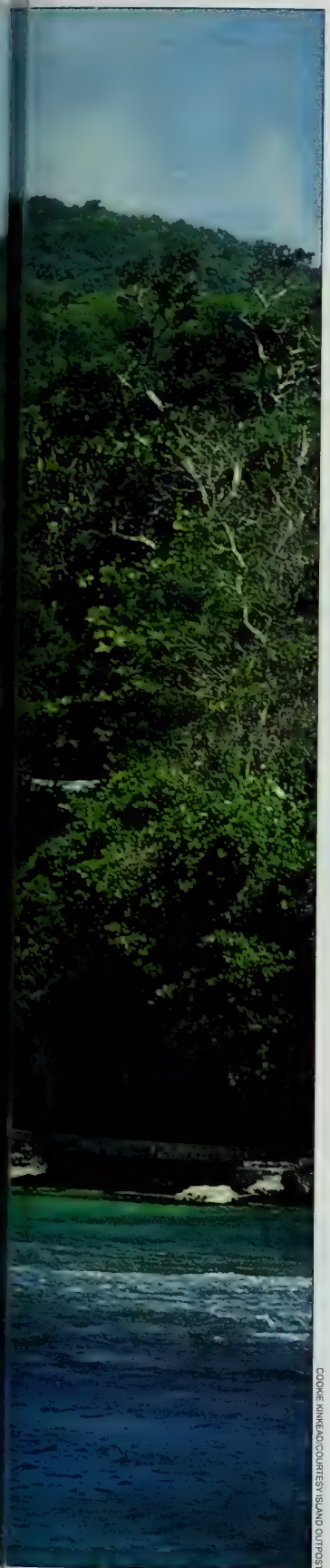
HOTELS

# JAMAICA'S GOLDENEYE



# THE BIRTHPLACE OF JAMES BOND IS RECAST AS A LUXURY RESORT

*Architecture by Ann Hodges/Interior Design by Linda Garland/Text by Steven M. L. Aronson/Photography by Dan Forer*



COOKIE KINKEAD/COURTESY ISLAND OUTPOST





CECIL BEATON/BOTHEBY'S PICTURE LIBRARY

**FAR LEFT: The former winter home of Ian Fleming in Oracabessa, Jamaica, is now the centerpiece of Chris Blackwell's Goldeneye resort. Fleming (left), who wrote all of his James Bond novels at Goldeneye, designed the house himself.**

**ABOVE: A *Barringtonia* tree shades the patio between an entertainment room and the main house. Balinese teak chairs, brought in by designer Linda Garland, provide a resting place for guests to drink local refreshments.**

Leave it to Ian Fleming to have discerned the gleam in the hot spot that he would brand "Goldeneye"—for the past couple of years part of music mogul Chris Blackwell's unique tropical-hotel empire. Today—or tomorrow—you and I, for a price well worth it, can kayak, snorkel, spear lobsters and run waves in the setting where Fleming dreamed up and banged out his James Bond fantasies.

Fleming fell in love with Jamaica during the war—with what he called its "peace and silence and cut-offness from the madding world"—and lost no time in buying a fifteen-acre patch of land on the island's lush northern coast, near the somnolent old banana port of Oracabessa ("Golden Head" in Spanish). Fleming's headland loomed sixty feet above a crescent of lint-white beach, where an ocean the temperature of warm tea, a secluded cove, a dark coral reef and foaming rock pools added up to a veritable theater of water. There he built a simple U-shaped stone-and-concrete barracks-style house with foot-thick walls and a hipped shingle roof with wide eaves. The strikingly white, aridly forbidding edifice, which time would tint and vegetation soften, reminded its detractors of a small private hospital—indeed, his old friend and onetime tenant Noël Coward, who would soon have his own hillside hideaway, Firefly, in nearby Galina, cattily referred to it as "Goldeneye, nose and throat clinic." Suspending his wit for a minute, how-

ever, Coward pronounced Fleming's beach "unbelievable." And later he changed his tune entirely and composed a little song: "Alas! I cannot adequately praise/ The dignity, the virtue and the grace/ Of this most virile and imposing place..."

The house's three bedrooms were admittedly negligible, but the sixty-foot-long, twenty-foot-wide drawing room was a wonder, and beyond its dark wooden louvers lay the great sweep out to sea. The place was furnished with old planter's chairs, hard benches to stoically dine on and a cast-off canasta table from the governor of Jamaica's wife. And Fleming took the advice he had once dispensed to a friend: "Don't on any account fool around too much with colors. Keep everything white inside." Call it spartan—to Fleming it was the luxury of simplicity.

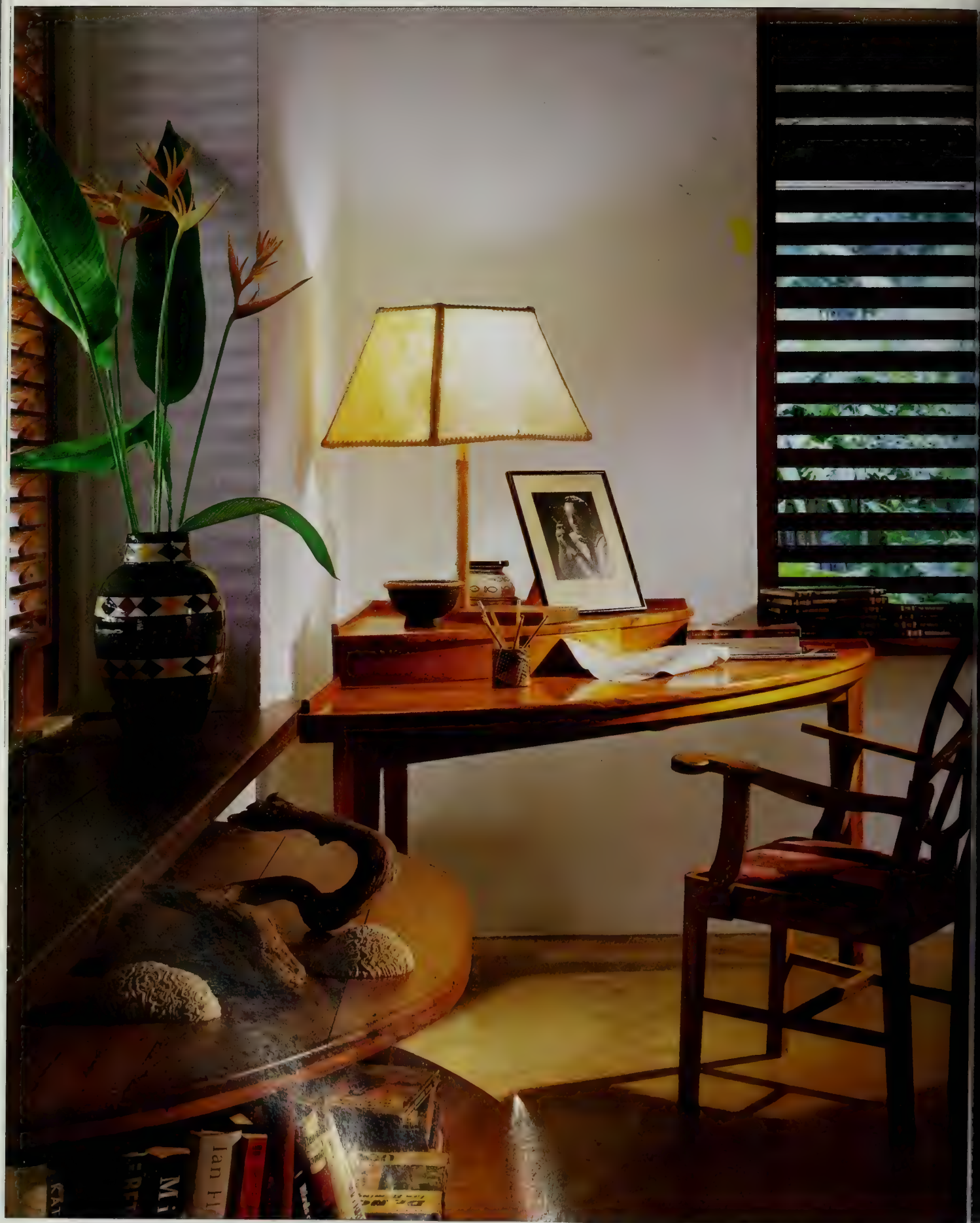
But it was also the luxury of luxury. Attended by Violet the housekeeper, Daisy the cook, Holmes the factor, Hall the houseboy and Stewart the fisherman, Ian passed halcyon days at Goldeneye: bathing naked at sunrise before a breakfast of scrambled eggs, pawpaw and Blue Mountain coffee; caressed at nine by the freshening "doctor's wind" that wafted in from the sea; then reading in the sunken garden; poking around underwater in mask and fins; and from time to time entertaining the likes of sun-seeking socialites, politicians, artists and writers.

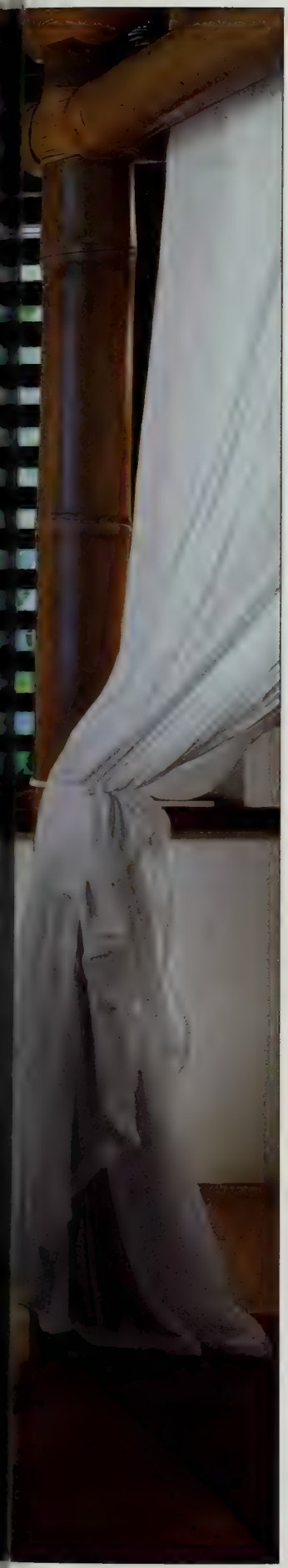
Evelyn Waugh visited, and later confided that he wouldn't have believed "a modern house could be so conge-



**The ceiling of Fleming's living/ dining room was raised and lightened with stained white poplar. Garland filled the space with bamboo furniture of her own design, a totem pole from the Asmat tribe in Java and Indonesian rattan floorcoverings.**


SPIN







nial." One day Truman Capote turned up, of whom Fleming exclaimed, "Can you imagine a more incongruous playmate for me?" Loelia, duchess of Westminster, alighted; Lucian Freud settled in; Katharine Hepburn came and went; Errol Flynn stayed long enough to put the ribald finishing touches on his autobiography, *My Wicked, Wicked Ways*. And for three weeks in 1956 Prime Minister Sir Anthony Eden found respite at Goldeneye in the fraught aftermath of the Suez crisis. "I do not think that there is any other place anywhere that could have given me the rest I had to have," Eden wrote Ian. "The bathing, the beach, the seclusion, the size of the grounds were all just perfect to enjoy and be concealed."

At the beginning of each year, until his untimely death in 1964, Fleming would remove himself to Jamaica for a couple of months and work on a new novel there in the supernal early-morning freshness. This, then, is the place where Ian Fleming put the Bond bullets in the golden gun. The curving desk of indigenous blue-mahoe wood that he designed himself still sits in a corner of the master bedroom at Goldeneye, and his is still the informing spirit of the place.

"I wrote every one of the Bond thrillers here with the jalousies closed around me so that I would not be distracted by the birds and the flowers and the sunshine outside. Would these books have been born if I had not been living in the gorgeous vacuum of a Jamaican holiday?" he once asked, with the self-deprecating, and at the same time self-appreciating, relish that was part of his famous charm.

Chris Blackwell, who now presides over Goldeneye, has Jamaica, if not Ian Fleming,

**ABOVE: Hodges converted Fleming's garage into the entertainment room, which overlooks the patio and pool area. Stone paths provide access to the private beach where Fleming swam each morning. The chairs and table are Garland's design.**



**LEFT: Fleming designed the desk and chair in the master bedroom and had them made out of mahoe, a local wood. RIGHT: The Royal Palm Villa, designed by architect Ann Hodges, with interiors by Blackwell's wife, Mary Vinson, is one of four new guest rooms on the property.**



ABOVE: Villa Three, built on a promontory, has a view of the marina, the lagoon and Low Cay Beach 30 feet below. The grounds were landscaped by Stephen Haus with buttonwood, coconut and sea grape. The robe and beach towel are from Royal Hut, Vinson's company.

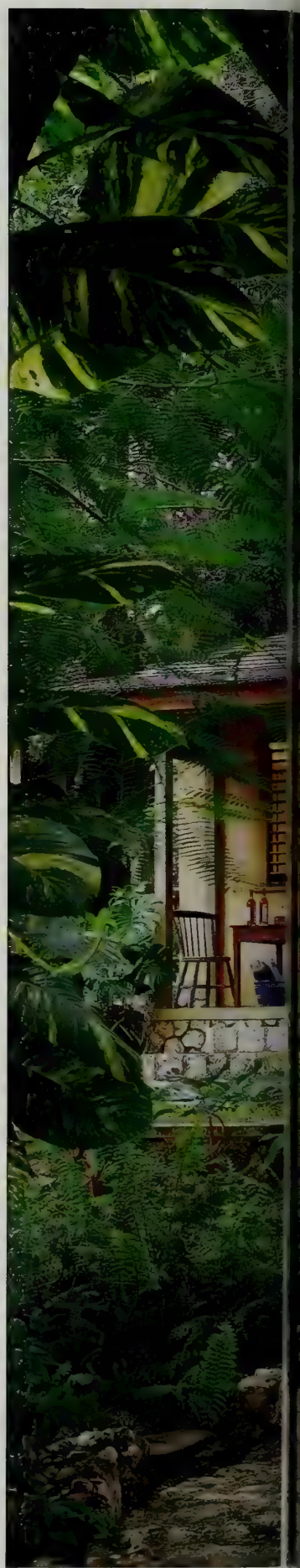
in his blood—his mother, Blanche, is a member of one of the island's first families and was perhaps the longest-lasting love of Fleming's life. It was Fleming himself who, when the film crew for the first Bond film, *Dr. No*, arrived on the island in 1961, recommended Chris for the job of location scout—thus, and by no means inadvertently, furnishing him with his first job in the entertainment industry. Blackwell of course shortly went on to found the torrentially successful Island Records, which brought the rhythms of Jamaican music to the greater world; he sold it to PolyGram in 1989 for hundreds of millions of dollars and then two years later established the Island Outpost group of sun-dazzled boutique-style resort hotels.

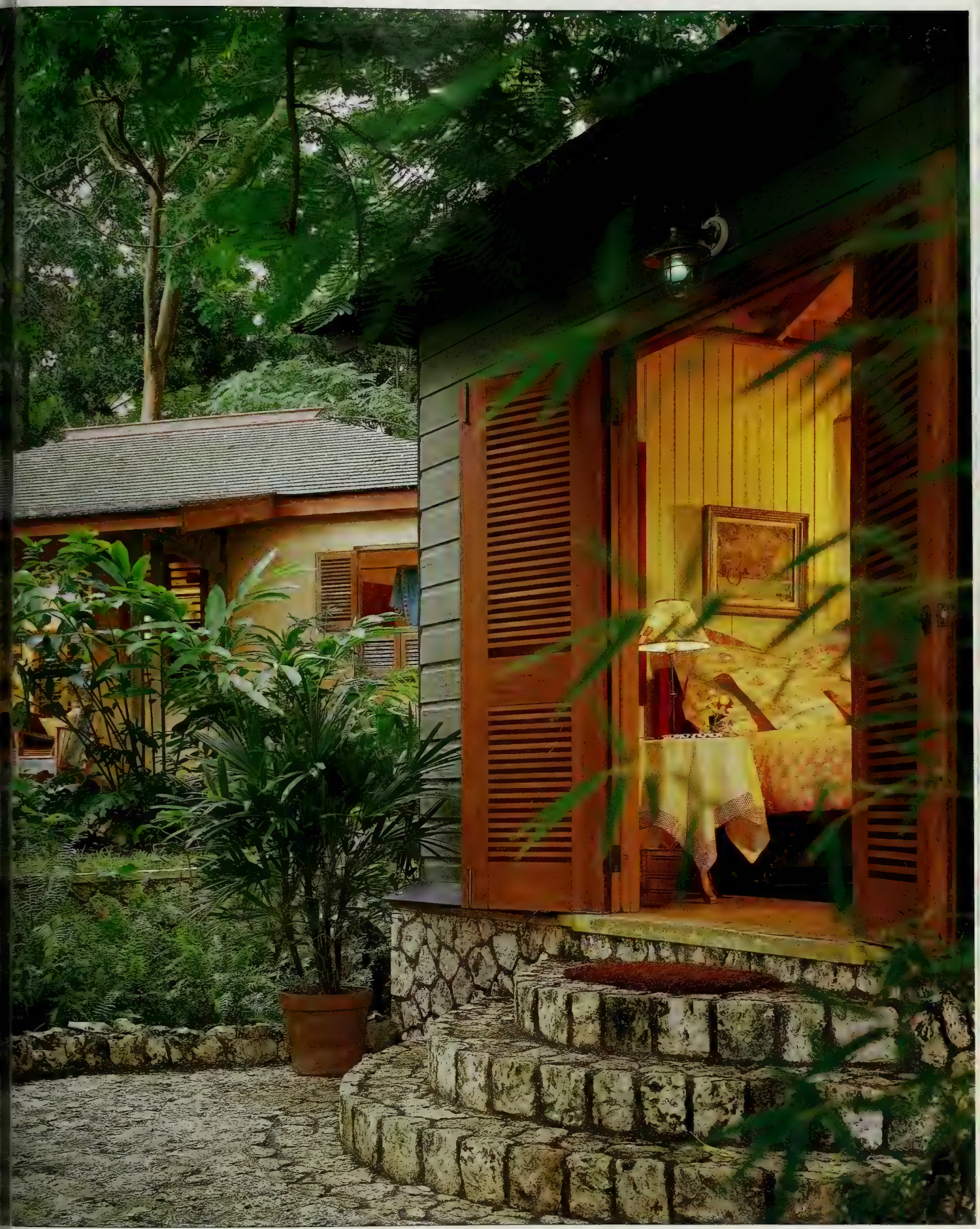
"In 1976 I talked Bob Marley, to whom I'd just paid seventy thousand dollars in royalties, into buying Goldeneye—he said he would always let my mother swim there," Chris Blackwell recounts. "But then he got cold feet, said it was too posh, so the next year, when I was flush again, I bought it myself. The original for-sale document said 'Bob Marley,' and we crossed that out and wrote in 'Chris Blackwell.' I thought of living there, but I never did—I just went there sometimes, swam there sometimes, let friends and family stay there sometimes. You

*continued on page 374*



LEFT: The wrought iron bed in Vinson and Blackwell's hut has a handmade terry-cloth bedcovering and shams from Royal Hut. RIGHT: A three-bedroom cottage is part of Goldeneye Village, which consists of 16 cottages clustered to form two adjoining compounds.





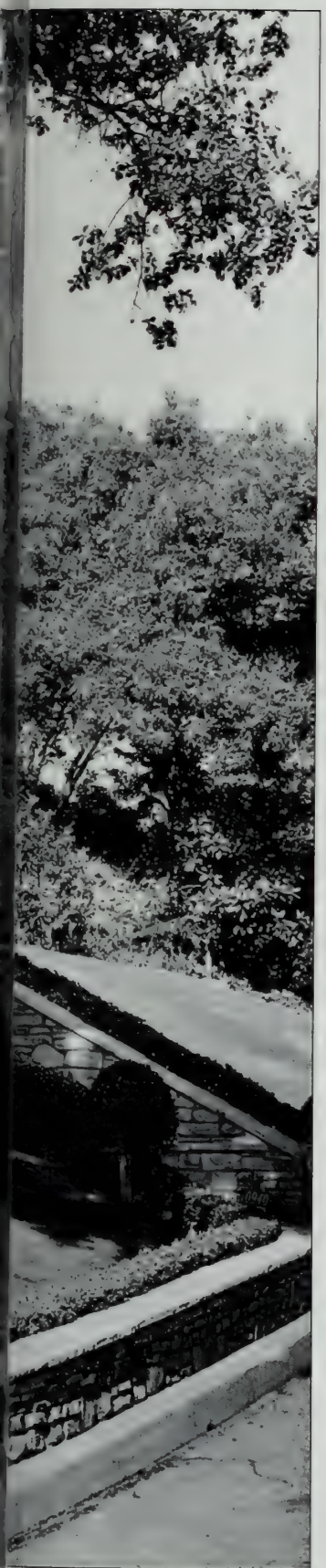
# CLAIRE TREVOR

## THE *STAGECOACH* AND *KEY LARGO* ACTRESS IN BEL-AIR



PHOTOGRAPHY COURTESY PICTURES, INC.

*By Annette Tapert*





Using one's imagination to the fullest," says Claire Trevor, "is necessary for a happy life."

In 1944, while her imagination was working overtime at RKO studios, Trevor bought a house on Bellagio Road in Bel-Air, where she lived with her young son and her second husband, Cylos Dunsmoor. For this project, Trevor's inventiveness was rooted in practicality. "I bought the house for fifty thousand dollars fully furnished," she recalls. Circumstance played a starring role in her decision to purchase a ready-made house. "It was during the war, and it was difficult to buy furniture," she recalls.

Trevor also hadn't collected any furniture of her own at that time. That, too, is understandable: From the thirties to the end of the forties she made fifty-two films. Like many actresses of her generation, she was so busy working that she had little time to think about creating a permanent home, so until 1944 she lived in rented accommodations.

Trevor came to Hollywood in May 1933 under contract to the Fox Film Corporation. She had barely unpacked when she landed the lead in a low-budget western called *Life in the Raw*. As it happened, her best leading role was in another western, the classic *Stagecoach* (1939), in which she starred opposite John Wayne as Dallas, the lady of ill repute who's run out of town.

Star billing, however, was a rare exception. Her career was built on a succession of supporting roles—and what imagination it must have required to stay fresh! Trevor was perpetually typecast as blowsy gun molls, tarts, mistresses and saloon girls. She played them convincingly. She was nominated for the Best Supporting Actress Os-

**Above: Trevor in the bar, or rumpus room, as it was called. She purchased the house—the first one she owned—fully furnished. "The pieces were modern and not my choice," she recalls today, "but I didn't have any furniture, and you couldn't get any during the war."**

**Left: Claire Trevor bought her Bel-Air residence in 1944, just after starring in the role of Mrs. Grayle in *Murder, My Sweet*. Trevor "always has been handed roles of girls whose wickedness pay[s] dividends," Louella Parsons once wrote in her column.**

car three times and won it for *Key Largo* (1948). Her portrayal of Gaye Dawn, the worn-out alcoholic nightclub singer, reaches its peak when she's forced by her gangster boyfriend (played by Edward G. Robinson) to sing for the shot of whiskey she craves. After her pitiful rendition of "Moanin' Low," he refuses her the drink. "It was the toughest scene I ever tried to play," she said at the time.

The residence on Bellagio Road was also a challenge. If Trevor had had the time or opportunity to decorate, it would not have remotely resembled what she bought. The interior was eclectic and didn't suit Trevor's preference for the antiques, chinoiserie and chintz that would later fill her houses in Newport Beach, California, and New York City. "I kept adding things to soften it up," she remembers.

**ABOVE: The wood-paneled library had a country Louis XV–style card table and bentwood chairs. RIGHT: The rumpus room featured a Moderne leatherette-padded bar and chrome-and-leatherette stools typical of the period.**



The décor of the house that she called home for three years was an homage to forties design. (It's even possible that the previous owner, who was her agent, bought the furniture directly off the showroom floor of Barker Brothers or Sloane's—two purveyors of straightforward, traditional pieces.) More im-



Trevor had an oversize bed custom-made for the master bedroom. In 1947 she sold the house and moved to Beverly Hills, explaining, "I had good times there—as good as you could for the war, but I didn't like Bel-Air for the children."

portant, the house was a reflection of the Hollywood forties look—that is to say, it was a pastiche. The style of the exterior, which resembled a French country house, was a favorite with residents of Bel-Air and Beverly Hills. Flagstone steps led to the front entrance, where the façade had quoined walls, a wrought iron balcony and a stucco balustrade. European elements found their way into the interior as well. The wood-paneled library and coffered ceilings introduced an English manor house theme. Château touches reappeared with a Louis XV–style table. Just when tasteful eclecticism was about to take the lead, a western-inspired faux-leather valance with tassels made an unexpected appearance.

The master bedroom combined all the clichés of the era. Polynesian floral prints shared space with lamp bases in the form of busts of women. The bed was customized with brass reading lights and adorned with another forties classic, the chenille bedspread.

The interior may seem kitschy today, but during its time it was sincere and, as Trevor knew, the best that one could get. "The house was an enormously good buy," she remarks. Though the décor had all the typical fads of the day, there was also an overlay of tradition. The façade, the large, well-proportioned rooms and the comfort of the bar, or rumpus room, complete with wood paneling and leaded windows, gave the house a sense of sophistication and grace.

When Trevor sold the house in 1947, she, too, sold it furnished. Her decision to move wasn't based on aesthetics. "I thought it was bad for my son to grow up in a chauffeured-limousine neighborhood," she says. "I wanted him to be able to walk to school." She moved to Palm Drive in Beverly Hills, where she raised her son and the two more that followed her marriage to movie producer Milton Bren. Unlike the trollops and tough-as-nails blondes she portrayed on the screen, she had her priorities right. □

THE HOUSE WAS A REFLECTION OF THE HOLLYWOOD FORTIES LOOK—THAT IS TO SAY, IT WAS A PASTICHE.

# JOE PASTERNAK

## A BEVERLY HILLS HOUSE FOR THE LEGENDARY MGM PRODUCER



*By Gerald Clarke*



**Producer Joe Pasternak (opposite) saved Universal from bankruptcy in 1936 with the smash-hit musical *Three Smart Girls*, which made Deanna Durbin a star. ABOVE: The movie's success allowed him to buy a Spanish-style house on Beverly Drive in Beverly Hills in 1937.**

In the forties and fifties Metro-Goldwyn-Mayer had a front lot, several back lots and a special lot not found on any studio maps—Pasternak Land, it was called. Presided over by producer Joe Pasternak—the "laughing Hungarian," as Garson Kanin labeled him—Pasternak Land was MGM shorthand for the rosy world Pasternak projected onto thousands of movie screens: lighthearted comedies, no heavier than a butterfly's wing, with guaranteed happy endings. *Two Girls and a Sailor* (1944), *Holiday in Mexico* (1946), *In the Good Old Summertime* (1949), *The Merry Widow* (1952) and *Easy to Love* (1953) were typical Pasternak titles. Other people could make pictures that professed to be art or that carried messages of social significance. "I want to make folks forget about troubles," said Pasternak. "Let the newspapers take care of fact. I'll stick to light comedy."

Reduced to the kernel, most of Pasternak's movies were rags-to-riches Cinderella stories, modern fairy tales that were much like his own improbable but ridiculously cinematic life. One of eleven children of a Hungarian bookkeeper, Pasternak first heard of the United States from his flamboyant uncle Geza, who had emigrated in 1907 and sent back exciting reports of New World wonders. Thus captivated, Pasternak found himself in Philadelphia in 1921 at the age of nineteen—doing nothing more wonderful than working in a factory, punching holes in belts. A move to Manhattan introduced him to show business. Working as a busboy in a Times Square coffee shop, he was able to offer free cups of coffee to the doormen from the many nearby movie theaters; in exchange, they let him in without paying. Pasternak soon discovered the love of his life—motion pictures.

After a brief course in acting, he presented himself at the Paramount studios in Queens, across the East River from Manhattan. The picture people thought he was a better waiter than an actor, however, and they put him to work in the commissary. That was all the opening the amiable Pasternak needed. Hired in 1923 as an assistant to director Allan Dwan, he advanced quickly. By the late twenties he was in Hollywood, working for Universal, which sent him across the Atlantic again to help out in its extensive European operations. Though he expected to remain a month, he stayed in Europe eight years and produced forty-six films before Universal finally summoned him home in 1935.

There Pasternak's Cinderella story took an unexpected turn. Facing almost certain bankruptcy, Universal put in all new management. The executive who had brought Pasternak back from Europe was replaced by men who wanted nothing to do with either him or his protégé, German director Henry Koster. Maintaining that they had valid contracts, Pasternak and Koster showed up at the studio every day and, since



**After emigrating from Hungary in 1921, Pasternak started his career in films as a waiter in a studio commissary. He once said that his life was "an American fairy tale." ABOVE: The living room had a 19th-century marble mantelpiece. RIGHT: The dining room.**



they had no offices, ostentatiously sat outside under a tree reading newspapers and magazines. Finally the bosses relented, at least a little. "You make one picture," they declared, "but then *out*!"

If he were allowed only one picture, at least he would have smiles and some music, Pasternak decided, and he found his lead in a fourteen-year-old singer who had been rejected by MGM. Deanna Durbin was her name, and though she was not much of an actress, she had a pretty face and a lovely soprano. Koster coaxed a credible performance out of her, and the picture, *Three Smart Girls*, became the surprise hit of 1936, transforming Durbin into a star and saving Universal from the bankruptcy courts.



Pasternak celebrated the completion of *100 Men and a Girl*, his second hit with Durbin, in 1937 by inviting the cast and crew to a poolside party. At far left, Adolphe Menjou, who played Durbin's father, chats with director Henry Koster. Pasternak is at center.

The studio pressured him to spice up Durbin's sex life in subsequent pictures, but the canny Pasternak, knowing both his star and her audience, refused, not even allowing her a screen kiss until she was seventeen—and then it was only a peck on the cheek. His wholesome formula worked magic, and by 1941, when he left for the greener pastures of MGM, the trade papers were reporting Durbin's "ninth successive smash hit." Pasternak himself was hailed as "the amazing genius of screen production."

Though Universal had initially refused him so much as an office, by 1937 Pasternak was earning enough to purchase a twelve-room Spanish-style house on Beverly Drive in Beverly Hills, a short walk from the Beverly Hills Hotel. An ideal place for entertaining, with a living room large enough for a grand piano, a formal dining room and the mandatory pool in back, the house that *Three Smart Girls* bought was soon the scene of lively parties, Hungarian style. Over the years José Iturbi would sit down at the piano, Durbin would show her pretty face in the garden, and Esther Williams would do strokes in the pool. Pasternak married in 1941.

"I am, perhaps more than most men, a creature of habit, indolent by nature, disliking change," Joe Pasternak wrote in his memoirs. "I hate moving. The sight of a van, axles creaking with the weight of a household in transit, depresses me more than a hearse." So he resided on Beverly Drive for a decade and more, through bachelorhood, marriage and the births of three sons, until eventually a van's creaking axles moved him and his family a couple of miles west, to Bel-Air. A man whose screen trademark was the happy ending managed one for himself as well. He remained an active producer until the late sixties, and his long life did not end until 1991, when he was in his ninetieth year. □

# JAMES COBURN

## BEVERLY HILLS VISTAS FOR THE ACADEMY AWARD–WINNING STAR OF *AFFLICTION*





James Coburn and his wife, Paula (above), filled their Beverly Hills house with furnishings reflecting their love of Eastern cultures. RIGHT: The piano lounge is often used for dancing. Scalamandré cut velvet and Christopher Hyland damask cover the armchairs next to the fireplace.

He arrived in California in the backseat of a Model A Ford piled high with his family's belongings. It was 1932, the worst year of the Great Depression, and the Coburns had just driven all the way from dusty Nebraska looking for luck.

Even as a kid, James Coburn was an actor who projected an engaging air of menace: His first role was as King Herod in the school Christmas pageant. Over the years he studied with Stella Adler and Jeff Corey, did advertising gigs and played dozens of supporting roles, working with everyone from Audrey Hepburn and Steve McQueen to Sam Peckinpah and Bruce Lee. *The Magnificent Seven* (1960) made him a famous cowboy; he was an American-style James Bond in *Our Man Flint* (1965). Last year, at seventy, Coburn finally found his luck, winning an Oscar for his savage, haunting portrayal of an abusive father in *Affliction*. A Jaguar and a Mercedes have replaced the family Model A in his gated driveway, and from the gardens of his Beverly Hills hacienda he looks down on the lights of Sunset Boulevard and the Pacific beyond. He's a man at the top of the world, and now he has a house to match.

"This is a house for a movie star," his wife, Paula, says of the baronial five stories,

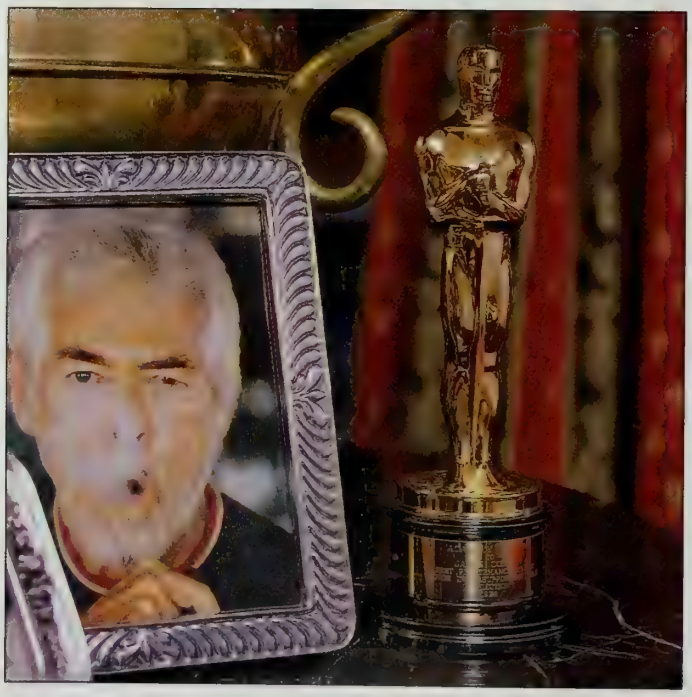
*Text by Susan Cheever*
*Photography by Jim McHugh*

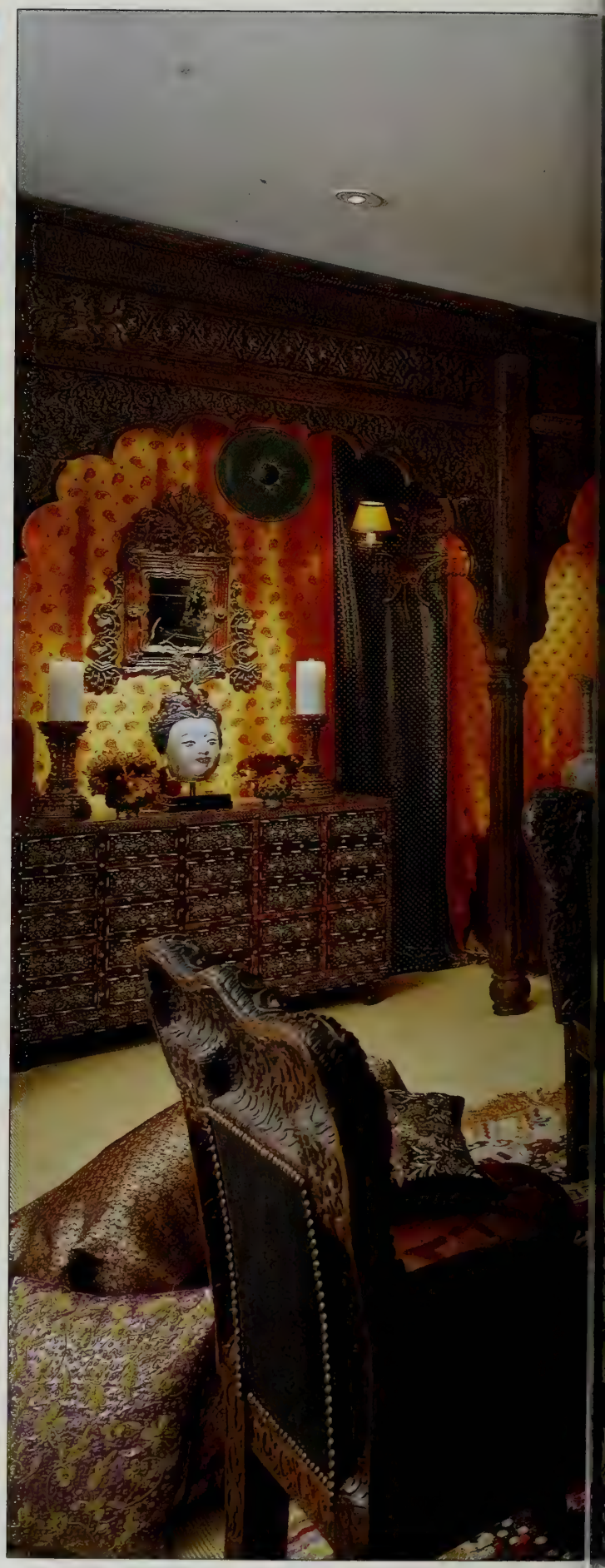




ABOVE: The dining room is in a balcony-like setting above the piano lounge. "They wanted comfortable seating so guests would linger," says designer Craig Wright, who advised the couple. BELOW: Coburn keeps his 1998 Oscar (for *Affliction*) on a table, from Quatrain, in the library.

RIGHT: The master bedroom was inspired by a 1996 trip to India. "I had a vision of a banquette with thirty-six pillows," says Paula Coburn. Along with the Indian arched screen, chairs and chest, the room features a Chinese wedding bed and a bronze brazier from Thailand.





built into a steep hill and arranged around a wrought iron–balustraded stairwell. "It's magic here." At the heart of the house is the Coburns' paneled library; the Oscar sits on a reproduction lotus table in front of brocade draperies that frame the terraced gardens. "It's a rush," James Coburn says of the feeling he had when his name was announced. "You don't believe it, and then you're on the stage." One of the best things about winning, he says, was taking Paula to the Academy Awards ceremony. She had always wanted to go.

Coburn constructed *Affliction*'s Pop Whitehouse from bits and pieces of his own experience, as well as from the Paul Schrader script and the



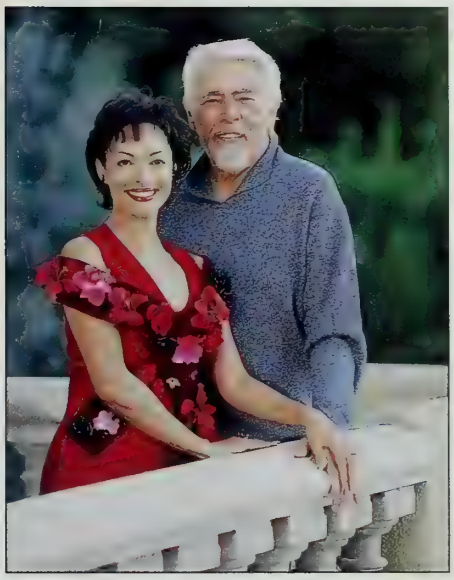
JAMES COBURN IS A MAN AT THE TOP OF THE WORLD, AND N(



HAS A HOUSE TO MATCH.



"The house is a personal expression of Paula and me," says James Coburn. "I don't think there's a house like it anywhere." BELOW: The couple on their balcony. LEFT: From their pool, says Paula Coburn, "I can see the sun rise in the morning and the sea of lights at night."



novel by Russell Banks. He also drew on his memories of working with Sam Peckinpah on *Pat Garrett and Billy the Kid*. He cut his white hair and wore padding for the part. Schrader asked him to speak through his nose, a shift that changed Coburn's sexy growl to a threatening adenoidal whine. "When you're acting," Coburn explains, leaning back in one of the oversize leather chairs in the library, "everything you've done becomes worthwhile."

"This is a man's smoking room, the kind of room where you would retreat for an intimate chat with friends, or end up having an after-dinner liqueur," says designer Craig Wright, who consulted with the Coburns on decorating. The leather chairs swivel to face a movie screen hidden in the paneling and are opposite a long chenille-covered sofa with throw pillows. "I like to sit up straight; Jim likes to

*continued on page 376*

# BEBE DANIELS

## THE EARLY SCREEN SIREN AT HER BEACHFRONT HOUSE

*By Christopher Bram*



MUSEUM OF MODERN ART FILM STILLS ARCHIVE

Now go out there and be so swell that you'll make me hate you."

Bebe Daniels delivers these famous words to Ruby Keeler in *42nd Street* (1933), after Daniels breaks an ankle and Keeler replaces her as the star of a Broadway show. The scene has been parodied endlessly, most memorably by Glenda Jackson in *The Boy Friend* (1971), but Daniels herself gives the speech surprising conviction. She's wonderfully sympathetic as a veteran performer caught between her love of George Brent and her need to coddle the show's boorish sugar daddy, Guy Kibbee. She is gorgeous, a sleek Art Déco goddess who wears a steady parade of different furs with shameless aplomb. And she sings beautifully, in an easy lyric soprano. (Wisely, there is no reprise of her song, "You're Getting to Be a Habit with Me," by Keeler, who can only sing through her pretty little nose.) She's a better dancer than Keeler, too, moving with effortless grace where Keeler hammers out tap numbers like an eager Shetland pony.

Audiences must have experienced a shock when they first saw the movie: They'd been promised Daniels, only to get a plot twist in which a likable yet klutzy youngster becomes the leading lady. But Daniels's whole career was built out of such surprises, a refusal to meet expectations and a constant change of personality. She was not quite the cool, worldly beauty that she personified so perfectly in her best-known picture.

Bebe Daniels was a child of

**OPPOSITE: Actress Bebe Daniels, who poses on the steps of her Santa Monica beachfront house, made her first film, *The Common Enemy* (1910), at the age of eight and later garnered notice as the leading lady in the *Lonesome Luke* and *Winckle* series with Harold Lloyd.**

**"When you know how to play comedy, you know how to play anything," Daniels said of her early training in silent films. She easily made the transition to talkies; her soprano voice led her to stardom in musicals such as *Rio Rita* and *42nd Street*. ABOVE: The reception room.**



RES INC.

THERE WERE MANY BEACH PARTIES, ALWAYS ON SUNDAYS, THE ONE DAY OF REST FOR ACTORS IN THOSE PRE-UNION STUDIO YEARS.



MUSEUM OF MODERN ART/FILM STILLS ARCHIVE



MUSEUM OF MODERN ART/FILM STILLS ARCHIVE



MARC WANAMAKER/BISON ARCHIVES

When reminiscing about her career, Daniels gratefully noted that Jesse L. Lasky and Cecil B. DeMille "opened another door for me, the one to stardom." She had caught DeMille's eye one night in a restaurant. ABOVE LEFT: Seventeenth-century-Italian-style furniture fills the dining room.

LEFT: Daniels relaxes in her 17th-century-style elaborately carved bed. ABOVE: The actress, right, and her partner, Charlie Chaplin, play a spirited game of table tennis with Dick Hyland and Norma Talmadge. Daniels liked to throw parties on Sundays for her friends.



the theater, born in a proverbial trunk in 1901 in Dallas, the daughter of an actress, Phyllis Griffin—of Spanish descent, despite her last name—and the touring company manager, Danny Daniels. The family was constantly on the road, and Daniels grew up on the stage. She appeared on the boards as an infant in her mother's arms; she had a speaking part by the time she was four, as one of the doomed princes in *Richard III*; she acted in her first movie when she was eight. The family eventually landed in Los Angeles, where her mother became a wardrobe mistress for Mack Sennett. The father seems to have dropped out of the picture, but they were joined by Mrs. Daniels's mother, whom they called Little Mother. Bebe attended school at the Sacred Heart Convent, studying under nuns even as she continued to make movies.

Her first success was in slapstick comedy. She worked with Harold Lloyd in his *Lonesome Luke* one- and two-reelers, then in the early shorts where he developed his famous character in horn-rims. Daniels holds her own in these farces, a feisty, fearless tomboy with black lipstick, thick black hair and enormous eyes.

But she wanted to be more than second banana to a silent clown. Cecil B. DeMille brought her to Paramount for a small part in *Male and Female* (1919)—as the king's concubine in the Babylonian fantasy sequence, Daniels mopes prettily beside the throne while Gloria Swanson is fed to the sacred lions of Ishtar. He cast her in major roles in *Why Change Your Wife?* (1920) and *The Affairs of Anatol* (1921), in which she is Satan Synne, "the wickedest woman in New York." (This was DeMille's sex-and-wealth period; the sex-and-God period came later.)

*continued on page 378*

# JEANETTE MacDONALD AND GENE RAYMOND

## THE GOLDEN COUPLE'S HONEYMOON HOUSE IN BEL-AIR



*By Edward Baron Turk*





PHOTOGRAPHY ACADEMY OF MOTION PICTURE ARTS AND SCIENCES

It was a time when screen celebrities with marriage on their minds commonly flew in secret to a dusty courtroom in Yuma, Arizona, said their I-dos and then had publicists break the story to the media. But Jeanette MacDonald and Gene Raymond—Hollywood's golden couple of the mid-thirties—loved turning custom on its head. Each had a reputation for strong-mindedness—she, after all, had been dubbed the Iron Butterfly.

Not only did they embark on a yearlong engagement, formally announced by MacDonald's mother at the Beverly Wilshire Hotel on August 21, 1936; they also planned the biggest church wedding the film colony had seen since the gargantuan nuptials of silent stars Vilma Banky and Rod La Rocque a decade before.

MacDonald, who hailed from West Philadelphia, had already revolutionized movie musicals—twice. In her early films, from *The Love Parade* in 1929 through *The Merry Widow* in 1934 (both directed by Ernst Lubitsch and costarring the jaunty French boulevardier Maurice Chevalier), she brought to the format unprecedented sophistication and sex appeal. Her gift for singing while disrobing in front of the camera led to her being called the Lingerie Queen of the Talkies.

But once the Hays Code clamped down on overt sexiness, the titian-haired, emerald-eyed MacDonald—with the fervent prodding of MGM boss Louis B. Mayer—seized her opportunity and turned movie musicals into something more expressive and infinitely more popular. The series of eight pictures that teamed her with the American baritone Nelson Eddy got launched in 1935 with *Naughty Marietta*, a movie that set the country on fire. Followed by *Rose Marie* in 1936 and *Maytime* in 1937, these lavish productions con-

**LEFT: In honor of their June 1937 wedding, Gene Raymond surprised his bride, Jeanette MacDonald, with Twin Gables, a Tudor-style house in Bel-Air. The stars made only one movie together, *Smilin' Through*. ABOVE: MacDonald arranges flowers in the living room.**



veyed intense romantic longing through operatic-style vocalism. Within months of their pairing, MacDonald and Eddy were known as America's Singing Sweethearts. In setting box-office records, *Maytime* outdid even *San Francisco*—the 1936 disaster film in which MacDonald led Clark Gable, Spencer Tracy and a cast of thousands in singing "The Battle Hymn of the Republic" and lent an air of majestic uplift not only to the on-screen survivors of the 1906 earthquake but to millions of Depression-era moviegoers as well.

MacDonald's offscreen partner, Gene Raymond, was also a force to be reckoned with. He came to movies from his native New York, where he had been acting on Broadway since age five under his original name, Raymond Guion. Blue-eyed, platinum blond and an athlete who excelled in gymnastics, he signed with Paramount in 1931. Fiercely self-reliant, he refused long-term studio contracts and managed to stay afloat as a freelancer. While his string

*continued on page 384*



**"I never realized how much movie stars mean to people," said M[illegible]ald. "It makes you feel emba[illegible] and rather humble and happy once." ABOVE: Raymond's bro[illegible] Robert Marlow, painted the mu[illegible] the dining room. The cabinet h[illegible] the actress's Czechoslovakian cry[illegible]**

**LEFT: The couple relax in the rustic paneled room they called Ye Olde English Pub, where they did most of their informal entertaining. OPPOSITE: Raymond had the flagstone-bordered swimming pool built as an early anniversary gift for his wife; they both loved to swim.**



# CHRIS COLUMBUS

## COAST TO COAST WITH THE DIRECTOR OF *HOME ALONE* AND *MRS. DOUBTFIRE*



PHIL BRAY

## SAN FRANCISCO



**"We wanted a place where people would feel comfortable," film director Chris Columbus (top) says of his 1894 San Francisco residence—decorated by Frank K. Pennino—which he shares with his wife, Monica Devereux, and [illegible]ildren. "Every room is a fa[illegible]**

**"I didn't want to hurt the house's architectural integrity," says Pennino. ABOVE: The entrance hall. Cabinet, Baker Furniture. Chair fabric, Decorators Walk. Claremont rug. RIGHT: The living room. Cowtan & Tout club chair fabric; Brunschwig & Fils armchair tapestry; Stark carpets.**



*Interior Design by [illegible]ino/Text by Penelope Rowlands*
*San Francisco Photog[illegible]phy by Charles S. White*
*New York Photograp[illegible] Billy Cunning[illegible]*





ABOVE: In the dining room, Pennino had silver leaf removed from the ceiling to recapture the original feeling of the house. On the wall is *Panama Pacific Exposition*, circa 1920, by Colin Campbell Cooper. Clarence House chair fabric. Stroheim & Romann drapery fabric. Claremont rug.

BELOW: On the landing between the first and second floors, "we retained the original stained-glass window by Bruce Porter," notes Pennino. The painted decorations, by Evans & Brown, were added in 1994. The bench is covered in fabric from Old World Weavers.



Once you reach a certain rung on Hollywood's success ladder, buying a second or third house becomes almost a requirement. So it's no surprise that director Chris Columbus, who has made some of the highest-grossing movies in box-office history—*Home Alone* (1990), *Home Alone 2: Lost in New York* (1992)—and, more recently, *Stepmom* (1998) and *Bicentennial Man* (1999), has acquired several residences in the process. "Our lives are in different houses," says Columbus, explaining how he and his family spend time in San Francisco and suburban Chicago and keep an apartment in Manhattan.

But what sets him and his wife, Monica Devereux, a choreographer and dancer, apart is that they never aspired to lead geographically complicated lives. Instead, they began living this way almost by default: Whenever the time came for them to sell a house and move on, they just couldn't bear to do it—"Our houses are full of memories," Columbus explains.

First came New York City, where the couple met in the early eighties, and which still "has a special place in our hearts," he says. Several years later they bought a house outside Chicago, where Devereux grew up, then one in San Francisco, after Columbus took his family on location there while he worked on two back-to-back projects—*Mrs. Doubtfire* (1993) and *Nine Months* (1995).

Fate intervened when, just after they'd fallen in love with the Bay Area, one of the city's most architecturally distinguished properties came up for sale. Designed by Willis Polk, the 1894 Stonehouse, as the Italianate structure is called, was one of the first classical buildings in San Francisco, which was then



lined with wood houses. Inspired by a Tuscan villa, the Stonehouse is one of the few surviving sandstone mansions in the city.

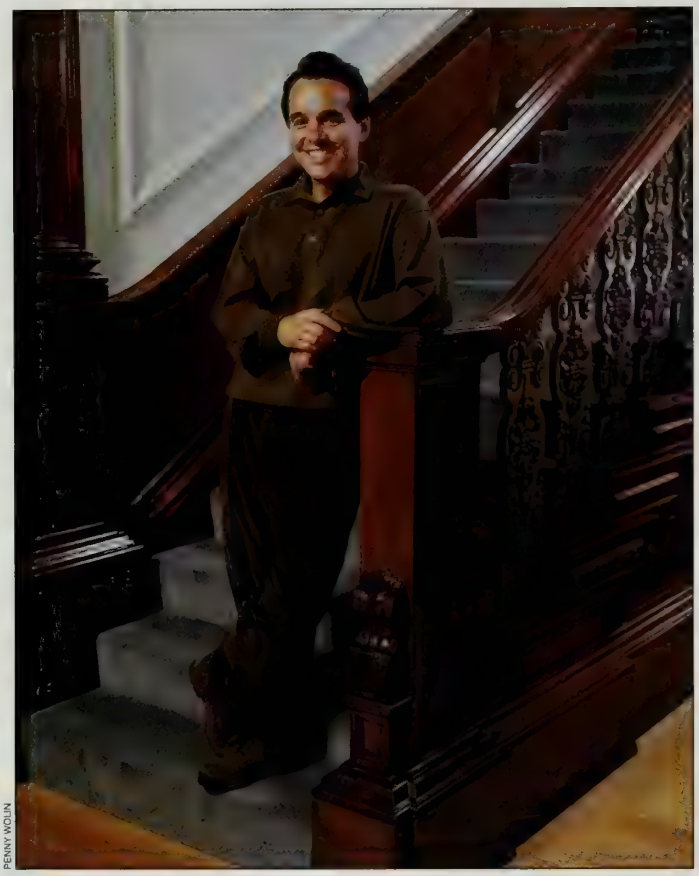
Columbus and Devereux, who needed a large house for their growing family—which now includes four



children—quickly saw that the Stonehouse would provide the perfect setting for what Devereux calls their "big, communal family life." And they had no doubt that Los Angeles–based Frank K. Pennino would be their designer, as he had been on their other residences. "He knows what we want, and he always comes across with it," Devereux says. "His work has a certain integrity," her husband adds. "It's filled with warmth. No matter what style Frank pursues, it always feels warm."

About ten years ago Columbus walked into the late comedian John Candy's apartment on Chicago's Lake Shore Drive and admired the interior, which had been designed by Pennino. "I was moved by it," Columbus recalls. "Right down to the

**"Chris and Monica wanted a lighter mood for the master bedroom," says Pennino. The painting is Thomas A. McGlynn's *Almond Blossoms*, circa 1930. Houlès sofa pillow trim. Bradbury Collection fabrics on bed. Clarence House headboard fabric. Tea table, Baker Furniture.**



PENNY WOLIN

"There's a certain formality here, but if you throw yourself into the formality, it can get stuffy," says Columbus (above). "We didn't want this house to turn out so grand and big that it would be intimidating."

lighting. Once you work in films, you see how important lighting is." By coincidence, Pennino had also designed the Southwest-influenced office at Steven Spielberg's Amblin Entertainment, where Columbus was a writer in the early eighties, working on *Gremlins* (1984), *Young Sherlock Holmes* (1985) and other screenplays. "It was incredibly warm and welcoming," he says with characteristic exuberance. "A great place to work."

When Pennino first saw the couple's New York apartment, it had "a kitchenette feel," Columbus says. The designer himself, who executed both projects with his design assistant, Thomas Landry, remembers it as "a space totally without character but with wonderful views." Columbus and Devereux had simple requirements: Their main concerns were to house a growing book and video collection and to transform a small study into a third bedroom for their expanding family (Devereux was then expecting the couple's third child).

Pennino decided on an Arts and Crafts style for the apartment, a solution that appealed to Devereux, who grew up in the Midwest and had delighted in visiting houses by Frank Lloyd Wright.

For the designer, the style provided a perfect counterpoint to Manhattan life. "So much of New York is hard-edged," he says. "I wanted to give Chris and Monica and the children a tranquil place to come home to. It's a very straightforward look."

Pennino transformed the apartment, adding paneling in the living room and boxing the room's original beams in oak. He even had the wood exposed to ammonia fumes, a technique favored by Gustav Stickley, which results in a burnished quality. A striking set of geometric-patterned yellow-and-blue Grueby tiles, salvaged from a 1910 house, was used for the fire surround.

Above the fireplace is a 1918 autumnal landscape by Thomas A. McGlynn, one of the first acquisitions in the couple's collection of works from California's plein air school of art, which also forms a leitmotiv throughout their other homes.

If the challenge in New York was to transform an architecturally undistinguished space, in San Francisco it was to live up to a historic building without leaving real life behind. When he entered the Stonehouse for the first time, Pennino recalled the words Nancy Lancaster once used to describe Ditchley Park: "It was a house that neither fortune nor fashion had destroyed." Working on such a house, he says, is "every designer's dream."

Although in perfect condition, the Stonehouse had a checkered past: At one point it had been empty for years, inhabited only by squatters and birds. Then, in the early nineties, Agnes Bourne, a local designer, bought the property, renovated it and transformed it into the site of the 1994 San Francisco Decorators' Showcase.

While the house's exterior spoke of the Renaissance, its interior spaces ranged from a kitchen by Clodagh—complete with stenciled mottoes on the walls—to surreal

## New York



RIGHT: For Columbus's Manhattan apartment, Pennino suggested Arts and Crafts style. In the living room, he placed a Gustav Stickley armchair and ottoman and added Arts and Crafts pottery. Over the mantel is McGlynn's *Fall Pastoral*, 1918. Manuel Canovas sofa fabric.



THE RESULT IS A PLACE OF COMFORT AND WARMTH, WHERE BOTH HOLLYWOOD LUMINARIES AND SMALL CHILDREN CAN FEEL AT HOME.



**The dining area is in a corner of the kitchen, "but we made the cabinetry look like a paneled wall," says Pennino. The vase is Arts and Crafts. "It's a style that gives you a wonderful, uncomplicated tranquillity," the designer adds.**

trompe l'oeil work by Evans & Brown. Such whimsy appealed to Pennino. "I love little surprises in a house," he says. "The surprise can be coming into a very contemporary building and finding a traditional apartment, or it can be contemporary touches in a traditional setting."

Although his clients also ed these modernist details, found the house to be ore ar tic and not as child-friendly as we wanted," says Devereux. Her concerns were supremely practical: The fabrics had to be able to hide a stain here and there; furniture needed to be wide enough to accommodate children on laps. The couple wanted to respect the house's graceful formality without being overwhelmed by it.

The result is a place of comfort and warmth, where both Hollywood luminaries and small children can feel at home. The complex influences at work are apparent the minute one steps inside the door: In the entrance hall, which, like so much of the house, is enhanced by beautiful original paneling, a 1925 Daniel Sayre Groesbeck painting of a market scene is set above an inlaid Empire console; across the way, a Renaissance-style angel is poised on a table.



Pennino has filled the amply proportioned downstairs rooms with oversize furniture and the kind of magical lighting that first caught Columbus's eye. There is a sense of understated quality throughout, with no detail left to chance. In the dining room, for example, the ceiling beams are covered with what looks to be inlay; on closer inspection, this turns out to be yet another painted finish, meticulously applied.

"Monica and I like the house to be reminiscent of places we've been in our lives," Columbus says. The couple particularly love the master bedroom because it reminds them of Ireland, where Devereux's family has its roots. Borrowing from the colors of the checked draperies, Pennino conceived the room in shades of blue and yellow.

Soon after they moved in, Columbus and Devereux paid the Stonehouse the ultimate compliment of considering it home. "This is our permanent residence," says Columbus. When asked why none of his houses are in the logical place—Los Angeles—he explains that that city is far too film-centered for his taste. "I don't like only thinking about the movie business." For now, at least, he'll take San Francisco. □

**"Monica and Chris asked me to incorporate furniture from their first bedroom into the design," says Pennino. "I liked the Shaker simplicity, and it complements the relaxed atmosphere of the Craftsman theme throughout."**



# CHARLES BOYER

## THE SUAVE STAR OF *GASLIGHT* IN THE HOLLYWOOD HILLS



*By Steven M. L. Aronson*

CHARLES BOYER STEPS RIGHT OUT OF THE SCREEN AND BECOMES INTIMATE—HE ADDRESSES HIMSELF TO YOU, PERSONALLY, promised a coming attraction for one of the matinee idol's early romantic films. With his flashing dark-brown heavy-lidded—yes, boudoir—eyes and his mesmeric velvet voice (as identifiable and undeniable as the Eiffel Tower), this celluloid embodiment of Continental suavity was surrounded, attended and indeed swooned over in his dreamy prime. France's so-called gift to the women of America, however, was wise to the ways of Hollywood—he knew that there was nothing sadder than an old-has-been Casanova. What he longed to be lionized for was not his looks but his considerable professional skills. The better part of the twenty-nine European and forty-seven Ameri-

**"Charles was always the French Valentino," Maurice Chevalier said of Charles Boyer (opposite), star of *Gaslight* and *Love Affair*. ABOVE: The actor, who resented his heartthrob image but never escaped it, lived with his wife, Pat Paterson, in a two-story house in the Hollywood Hills.**

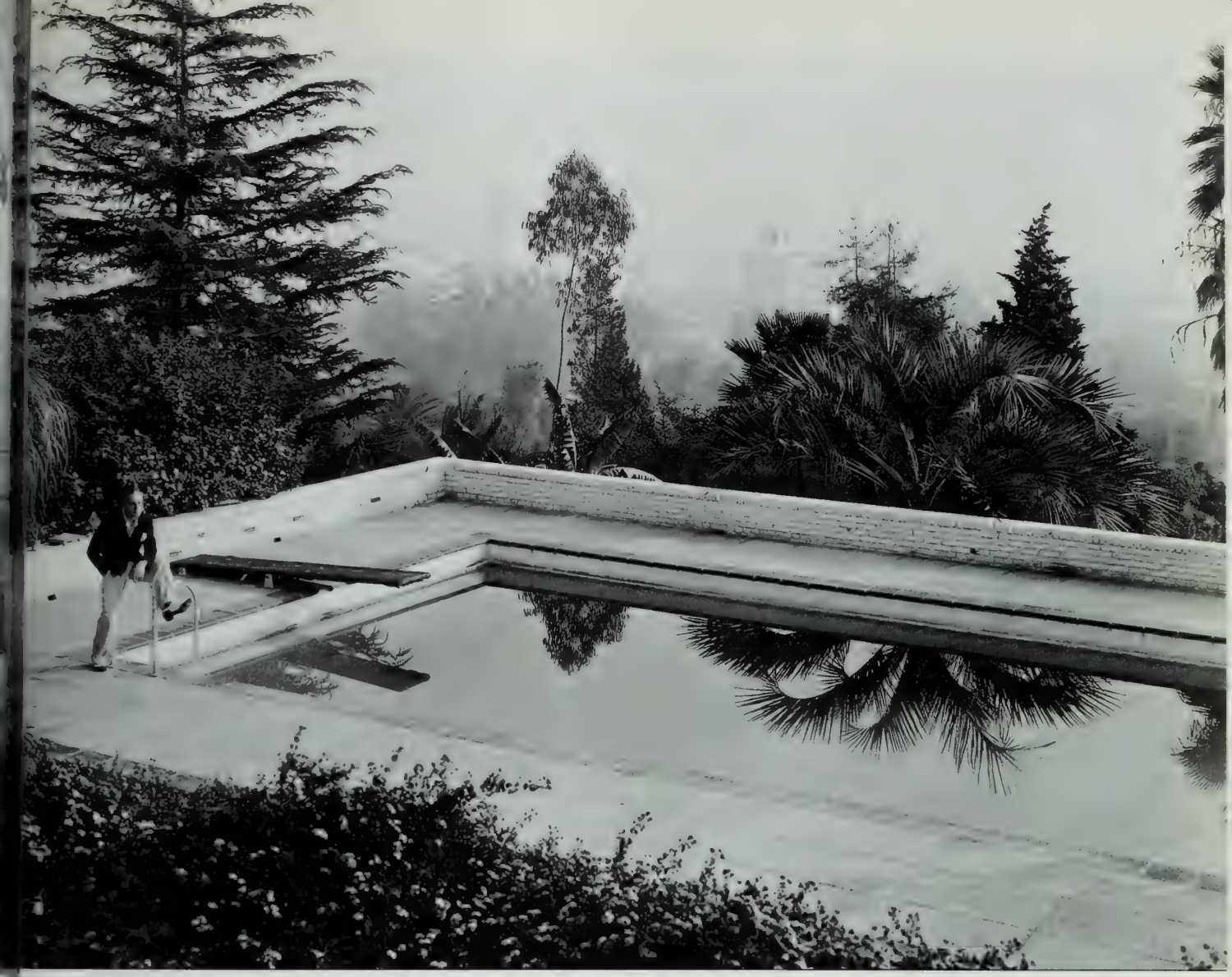
MARC WANAMAKER BISON ARCHIVES

can films he made show that Charles Boyer was far more than just a silken actor. "I consider myself, as all actors worthy of that name should, a character actor," he declared, "a man who does not play himself, as distinguished from a personality actor." He studied his roles assiduously, holed up in his trailer between scenes, and barred all visitors from the set "lest he be awakened to his own identity."

Boyer was born in 1899, in the agrarian town of Figeac in southwestern France, to a father who owned and operated what his son as an adult came to



**Boyer had studied philosophy at the Sorbonne and considered establishing the French Research Foundation his crowning achievement in Los Angeles. ABOVE: His first-edition French classics were kept in a library paneled in knotty pine. RIGHT: Boyer in the living room.**



**Quiet, intellectual and cultured, the actor remained a maverick in Hollywood, avoiding the prevailing studio contract system. "A contract artist has absolutely no privacy," he noted. ABOVE: The swimming pool terrace had views of the Roosevelt Hotel on Hollywood Boulevard.**

describe as "a very unpretentious tool-machining place, too small to be called a factory." After his father's untimely death, the ten-year-old boy put the family's abandoned granary to use as a theater, staging plays of his own devising that he later admitted "bored everybody like mad." It was seeing—thirty times in a row—his idol the great Lucien Guitry perform in *Samson* that confirmed him in his decision to pursue a career on the stage. To mollify his beloved mother, he went on to study philosophy at the Sorbonne, but at the same time he enrolled in drama classes at the Paris Conservatoire. Before long he was taking part in local theatrical productions.

"I was very lucky on the stage," he recalled, "and if you have luck, you go faster in the early days—afterward, you have to justify that break." In 1920 the star of *Les Jardins de Murcie* took sick two days before the opening, and Boyer was chosen to replace him on the strength of his reputation as an uncannily quick study—indeed, he would have but twelve hours to learn the part. The first-nighters at the Théâtre Champs Elysées cheered his prodigious feat. Charles Boyer soon became one of the biggest box-office magnets of the Paris stage, and then began appearing in French silent and early sound films.

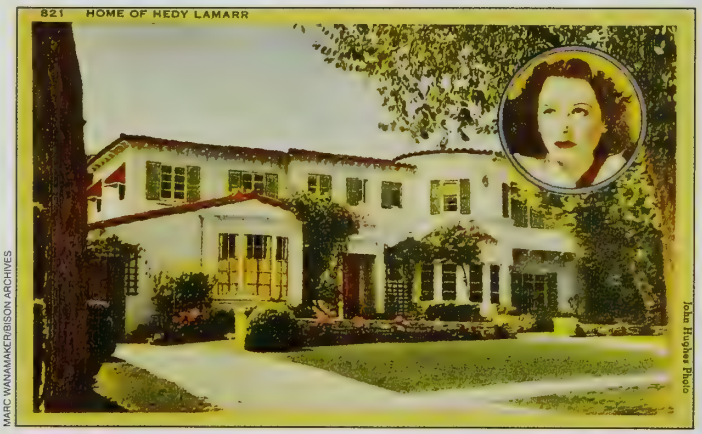
The art of dubbing had yet to be perfected, and in 1930 MGM lured him to Hollywood to star in French versions of their talkies for the foreign market. Irving Thalberg, the studio's boy genius, took personal charge of him and saw to it that he had the role of Jean Harlow's chauffeur-cum-lover in *Red-Headed Woman* (1932); when that failed, Boyer returned to Europe and smoothly resumed his career in films there. Then in 1934 Fox coaxed him back to America, dangling the part of the eye-rolling, gold-earringed Gypsy fiddler Latzi in the ludicrous musical extravaganza *Caravan*. He was packing his bags for France when producer Walter Wanger, convinced that he could market the doe-eyed, dove-voiced Boyer as the greatest screen lover since Valentino, cast him as an anguished psychiatrist in a mental hospital in what would prove to be his breakthrough picture, *Private Worlds* (1935). Still a long way from mastering the inflectional nuances of the language, he had to call on his costar and conationalist Claudette Colbert to help him "think" his lines in English. (Two years later he would find himself starred

*continued on page 386*

# HEDY LAMARR

## THE *SAMSON AND DELILAH* STAR'S HOUSES IN BEVERLY HILLS

*By Michael Frank*




MARC WANAMAKER/BISON ARCHIVES

John Hughes Photo



MARC WANAMAKER BISON ARCHIVES



MARC WANAMAKER BISON ARCHIVES

To be a star is to own the world and all the people in it," Hedy Lamarr proclaimed in her 1966 autobiography, *Ecstasy and Me: My Life as a Woman*. "After a taste of stardom, everything else is poverty."

By the time Lamarr wrote these sentences (or, more precisely, spoke them to a ghostwriter), she had begun to enter the "everything else" years following her stardom—she made her last movie, *The Fe-*

### Beverly Hills

**After a scandalous appearance in the Czechoslovakian film *Ecstasy*, actress Hedy Lamarr moved to Los Angeles to star in such movies as *Ziegfeld Girl* and *Comrade X*, with Clark Gable. Top: A postcard of the star's Spanish-style house.**

"My home comes first," said Lamarr. Of other Hollywood stars she said, "People don't enjoy life here. Everyone tries to outdo everyone else." Above and Right: **Lamarr chose dark wood furniture and floral fabrics throughout h**





CULVER PICTURES, INC.

**LEFT: Lamarr applies her signature eye makeup at her vanity. The looks that earned her the billing of the world's most beautiful woman were admired and imitated by her fans but often left her with one-dimensional roles. "I was just frosting and decoration," she said.**

estingly, it was just this independent-mindedness that may have limited her career: If she had learned and negotiated more and rebelled less, it's altogether possible that she might have found a more enduring place in film.

In a way, Lamarr's introduction to the medium set the course that was to follow. Born Hedwig Kiesler in 1913, she was the daughter of a director of one of Vienna's leading banks and a mother who gave up a career as a pianist to raise her only child. Her youth was one of privilege: ballet and music lessons, nannies and private tutors, finishing school. As a teenager, Hedy slipped away from all the cosseting and sneaked into Vienna's Sascha

*male Animal*, in 1958. One of the more curious things about the actress, however, is that beneath the studio packaging and the fan-magazine gush, and apart from the execrable writing and thinking on display in *Ecstasy and Me*, she appears to have been a fairly multifaceted, gutsy young woman who was unafraid to hold her own against powerful men (chiefly Louis B. Mayer, her principal employer), institutions (movie studios) and expectations about how she should behave and perform in the Hollywood machine. Inter-



WISCONSIN CENTER FOR FILM AND THEATER RESEARCH

**RIGHT: Lamarr's role as a smart, capable career girl in the 1941 film *H. M. Pulham, Esq.* was considered by many to be one of her best performances. Publicity photographs taken for it accented the actress's down-to-earth side, showing her relaxing and reading at home.**






CORBIS-BETTMANN



**ABOVE LEFT: Lamarr's Hedgerow Farm was in a secluded area above Beverly Hills. "Up here they have nobody to show off to," she said of her neighbors. ABOVE: The star just before the release of the 1940 melodrama *Boom Town*, with her Great Dane, Donner.**

film studios, where she was given bit parts in silents and early talkies. This first taste of greasepaint led her, with her indulgent parents' permission, to study at Max Reinhardt's drama school in Berlin, where she soon appeared onstage under Reinhardt's direction. The study and experience augured well for a serious dramatic career, but she was soon offered a starring role in a Czechoslovakian movie, *Extase* (*Ecstasy*), and her filmic fate was instantly and irrevocably set on a different course.

**"The house is to be a farmhouse in spirit, in fact, as well as in architecture," noted a journalist visiting her there. "For Hedy is furnishing her new home, her *real* home, with simple pine furniture, chintzes, cottagey rugs." LEFT: Lamarr reads in the living room at Hedgerow.**



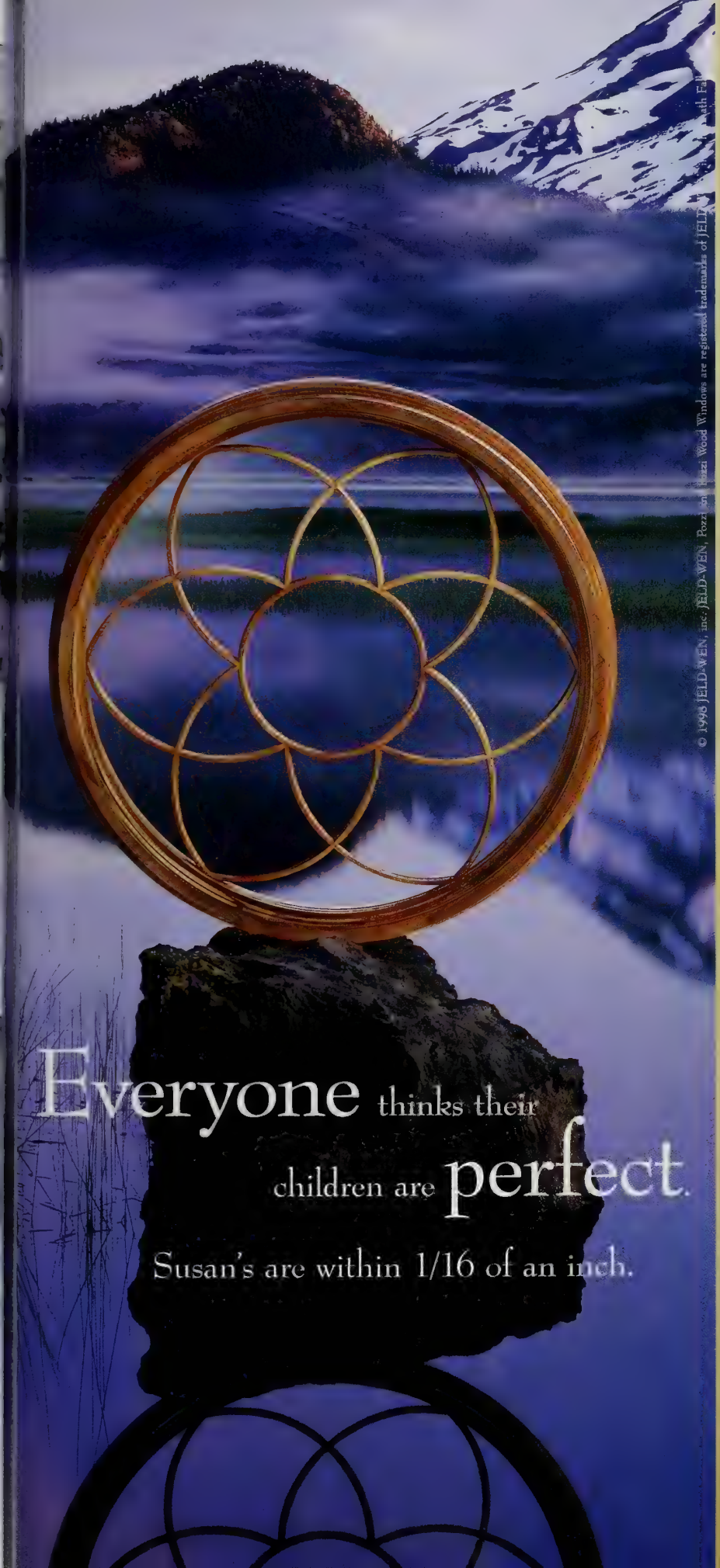
ACADEMY OF MOTION PICTURE ARTS AND SCIENCES

In *Ecstasy* Lamarr became the first woman to appear naked in a commercially distributed film. Playing the ravishing young bride of an impotent old man, she goes skinny-dipping in a swimming hole and afterward streaks through the sun-dappled woo[illegible]e while observed by a young admirer, with whom she soon makes love. Lamarr's performance of another purported first, an on-screen female orgasm (c[illegible]d only when the direct[illegible]oked her backside wit[illegible]ty pin), seemed to brand her forever as an actress who would be known for her beauty and her body over her brains.

Lamarr met Louis B. Mayer in London in 1937. He was in Europe on a scouting trip for talent to add to his stable;

*continued on page 388*

**Lamarr cavorts at Hedgerow. Known primarily for her glamour and many divorces, she was also a devoted mother of three and the co-inventor of a military device. Said the star, "I see myself as a combination of house-frau, artist and tomboy."**




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*continued from page 259*

given to them by Louis B. Mayer as a wedding present, was prominently laid out in the dining room). Also displayed was their growing collection of paintings—including a portrait of Carole Lombard over the fireplace in the living room, which certainly could not have been easy for Kay to abide.

Gable had first met Kay Williams not long after Lombard's death in 1942, when she had just divorced her first husband, Argentine playboy Alzago Unzue, and had come to Hollywood intent on a career in films. They had dated, but at the time neither had been ready to marry again. By the fifties, however, the actor had mellowed.

Gable had lived a hardscrabble life until he found fame in films. He was born in 1901 in the small blue-collar town of Cadiz, Ohio, and his mother had died when he was an infant. Raised by poor relatives, he left high school at age sixteen to work in an Akron tire factory. For the next five years he did whatever he could—laboring in oil fields, driving a truck, selling ties—to keep himself afloat while he pursued his dream of becoming an actor. He hit Hollywood in 1924 and for the next seven years took extra roles and bit parts, first in silents, then in talkies.

His big break came in 1931, when director Robert Z. Leonard cast him as Greta Garbo's leading man in *Susan Lenox (Her Fall and Rise)*. In all, he appeared in twelve films that year, with Hollywood's most sought-after female stars—Garbo, Crawford, Harlow, Shearer and Stanwyck. Gable was now a top star; his roles as a tough guy with high-voltage sex appeal and a weakness for beautiful, unattainable women earned him an immense following, both male and female.

In 1934, the seventh year of the Academy Awards, he was voted Best Actor for his role as a cheery reporter in the romantic comedy *It Happened One Night*, in which he traded sharp-witted lines with runaway heiress Claudette Colbert. In the next four years he won ... laim and fans with his performances ... *Mutiny on the Bounty* (1935), which ga... ed him an Academy Award nomina... n; *San Francisco* (1936); *Saratoga* (1... 1938's *Test Pilot* and *Too Hot to* ... Then came *Gone With the Wind* ...

"If it hadn't been for that damn picture," Gable was fond of saying, "nobody would want me anymore. In fact, they wouldn't even remember who I was!"

In 1954 *Gone With the Wind* was rereleased, and Gable once again topped the lists as the most popular actor. Four years later he stepped onstage as a presenter at the Academy Awards ceremony, appearing on television for the first time, and was given a standing ovation. Nearly twenty years after the release of his most famous film, he remained the embodiment of Rhett Butler.

The Gables had just settled in their remodeled house when Gable was signed—for $750,000 and 10 percent of the gross, the highest-paid performance to that date—to star opposite Marilyn Monroe in Arthur Miller's *The Misfits*. In view of her history of lateness and histrionics, his contract also guaranteed him $48,000 a week for overtime. He would be playing Gay Langland, an aging but still virile cowboy in a contemporary western.

Before Gable was signed, Monroe, who was then married to Miller, had not wanted to do the film, which was to be shot in black and white and would require difficult location work. But Gable had been an idol of hers since childhood. "My mother gave me a picture of him when I was a kid," she once said, "and told me he was my father." She had believed this fiction for a long time, and she was terrified at the thought of working with him.

Production, originally slated to begin in Nevada in the spring of 1960, was late in starting due to Monroe's emotional instability. A merciless summer sun turned Reno into an oven when Gable and Kay arrived for the start of filming on July 18, just after their fifth anniversary.

Monroe, accompanied by an entourage of thirteen, showed up two hours late to work the first day that she and Gable were to do a scene together. When she stepped before the camera, she took violently ill and had to repair to her trailer dressing room. When she finally returned to the set, she apologized to him and said, "Please don't hate me for being so late. I've loved you all my life." Gable took her aside. "Look, honey, you ... are worth the wait," he assured her.

Kay had just learned that at the age of forty-two she was pregnant. The Gables were both delighted but decided she should return home to be under the surveillance of her doctor and to oversee the construction of a nursery.

Outdoor scenes on *The Misfits* were shot extremely early in the morning. Even so, the heat rose to 115 degrees, and Gable wore heavy western garb. He had lost thirty-five pounds before starting the film, and although he had suffered some minor heart problems the previous year, he considered himself to be in excellent condition. Despite there being an expert stuntman and a double on hand, he insisted on doing most of the stunts himself, which included wrestling a wild stallion and becoming ensnarled in a lariat and dragged face-down for several feet. He came out bruised but pleased that he still could do "a man's job."

Monroe's insecurities and erratic behavior caused frequent delays. Gable remained polite and kind to her, but he no longer had much patience. He was anxious to finish shooting to get back to Bermuda Dunes, Kay and their life together.

In early November, shortly after the completion of photography on the film, he suffered a severe heart attack and was rushed to a hospital. Kay was five months pregnant. She remained with him, taking a room close by. The doctors told her that if he could pull through the next ten days he would make it. On the evening of the tenth day, he appeared to be much improved. Kay was exhausted from her vigil, and Gable insisted she go to her room early and get some sleep, which she did. She was awakened by a doctor several hours later and informed that her husband had quietly passed away. It was November 16, 1960. Clark Gable was fifty-nine years old and had completed his sixty-seventh starring role in films. On March 20, 1961, John Clark Gable, the son his father had always wanted, was born.

Once, when asked if he would ever consider retiring, Clark Gable told his pal Robert Taylor that "one more role was like taking that last drink—it always leads to another." He also hoped that somewhere, in some writer's mind, was a character he would one day play that would make people forget he was ever Rhett Butler. □

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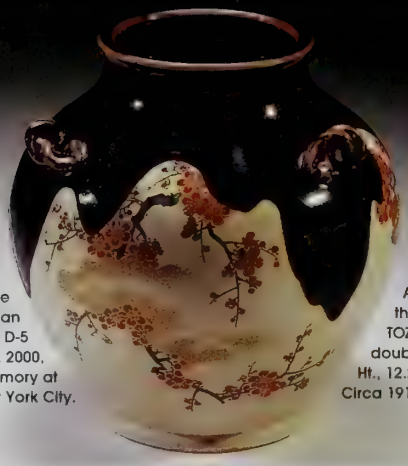


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which precluded having a cold floor. So we switched to brown leather tiles, which are very warm. This is an interesting example of Claire's perceptiveness: She knew she didn't like the concrete floor and was able to articulate why. Instinctively she realized that the intimacy of a fireplace needed something softer surrounding it." Adding warmth as well as anchoring the pale space are the dark-stained oak floors throughout the loft.

For the dining area, the two commissioned a maple table "that reminded me of a small, elegant boat," says Danes. "But what kind of chairs do you put around it?" asks Krevlin. "Chairs can be so formal that you can't imagine all these kids sitting around on them eating Chinese food. So we went with ten adorable molded Eames chairs, which have a lot of style but are also durable and kick-around."

In selecting the art, Danes kept it in the family. Over the bed in the master suite (highlighted by a truly enviable walk-in closet), she pinned to the wall a splatter painting titled *Bathroom Biology* that was done by her mother, Carla Danes, a 1968 graduate of the Rhode Island School of Design. A second maternal work, again a splatter painting, enigmatically titled *Germs on My Couch*, greets you as you step off the elevator into the entrance hall.

> "I love textures," says Danes. "The more a piece of furniture looks like an animal, the better."

Hanging in the living room, in the midst of such modernity, however, a more classic painting holds sway: a portrait of a clear-faced beauty dressed as if she had just stepped out of the court of Mary, Queen of Scots. This is Claire Danes, the mother of Danes's father, who died when he was ten, staring out with slightly repressed humor at the Gen X world of the precocious granddaughter who has made their name an international household word. □

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lived upstairs over a trading post. Natalie played John Wayne's niece, who is captured by Indians, setting off a lengthy search.

Back in Laurel Canyon, Natalie eventually won what her sister calls "the Great Dating Wars" with their mother. Natalie was allowed not only to go out with boys but to entertain them at home. Tab Hunter, then a heartthrob of American teenage girls, was her mother's favorite. But there were others. "When Natalie was dating Nicky Hilton," Lana Wood recounts, "I saw them holding hands and stealing kisses as they played in the pool."

In early 1957 a handsome young actor named Robert Wagner became Natalie's steady beau. R. J., as he liked to be called, gave her tigers—those made by Steiff in Germany—which added a touch of color to her black-and-white bedroom. He took to calling Natalie "Tiger," as well as "Nate" and "Nathan." When Natalie's mother accompanied her to the Adirondacks to film *Marjorie Morningstar* (1958), he moved into Natalie's bedroom in their hotel. Reports Lana Wood, "Mother, quietly accepting the inevitable and trying to prove herself a liberal soul, served them breakfast in bed."

Late that year R. J. appeared at the house in Laurel Canyon with a bottle of champagne and two crystal glasses. "Just for a celebration," he told Natalie. He poured the champagne. When she drank hers, she found a pearl-and-diamond ring at the bottom of the glass.

"Read inside," he said.

Natalie peered at the tiny inscription: "Marry me." Three weeks later she did.

After the wedding, Natalie Wood's parents turned the Laurel Canyon house over to Natalie and R. J. It wasn't long, however, before they bought a house in Beverly Hills.

Some of Natalie Wood's most memorable movies were yet to come: William Inge's *Splendor in the Grass* (1961), the debut vehicle for Warren Beatty, directed by Elia Kazan; the Hollywood versions of two Broadway musicals, *West Side Story* (1961) and *Gypsy* (1962); *Love with the Proper Stranger* (1963), costarring Steve McQueen; *Inside Daisy Clover* (1965); and *Bob & Carol & Ted & Alice* (1969). She was nominated for three Oscars, though she never won.

Amid the movies, Natalie Wood divorced Robert Wagner, married Richard Gregson, a British agent, producer and writer, with whom she had a daughter, Natasha, and later remarried Wagner, with whom she had another daughter, Courtney.

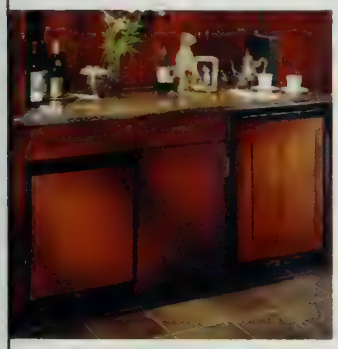
Natalie Wood drowned in a boating accident off Catalina Island in 1981, at the age of forty-three. Three of her friends from *Rebel Without a Cause*—James Dean, Sal Mineo and Nick Adams—had met tragic deaths even earlier. But the house in Laurel Canyon where they used to play looks much as it did in the fifties. The mermaid is still smiling at the bottom of the pool. □

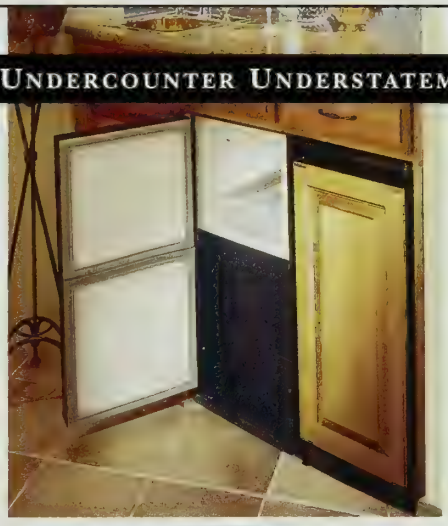

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This was the era of big-name screen couples—Frank and Ava (Sinatra and Gardner); Mel and Audrey (Ferrer and Hepburn); Tony and Janet (Curtis and Leigh). Entertaining meant high-profile dinner parties or croquet matches on Sam Goldwyn's private court. But Simmons and Granger rarely entertained on a large scale. Instead, Sundays at the Coldwater Canyon house were spent grilling steaks for pals such as Spencer Tracy, Deborah Kerr, Pamela and James Mason and Michael Wilding and Elizabeth Taylor.

Freeing herself in the courts from the shackles of a Howard Hughes contract, Simmons starred in 1953 with her husband in *Young Bess*, an MGM historical romance about the sixteenth-century queen. That same year she was eaten by lions with Richard Burton in *The Robe* while Granger was taking a harpoon in the chest for *All the Brothers Were Valiant*. In 1955 she was singing and dancing with Marlon Brando and Frank Sinatra in *Guys and Dolls*, delighting producer Sam Goldwyn so thoroughly that he gushed to her how glad he was not to have cast his first choice for the role, Grace Kelly. Granger, meanwhile, was off to India to wrestle tigers and Ava Gardner in *Bhowani Junction*.

That summer the actor's two young children by his first wife, Lindsay, Tracy, named after their old friend Spencer. Typecast as a swashbuckler, which meant exotic and distant shooting locations, Granger had always worried that the separations endemic to an actor's life would break up the marriage. He had also recently bought a ten-thousand-acre Arizona ranch, which he stocked with prizewinning Charolais cattle.

In 1960, while her husband was making yet another costume adventure, *North to Alaska* (with John Wayne), Simmons was starring in *Spartacus* for Stanley Kubrick and in *Elmer Gantry* for writer-director Richard Brooks. In the final scene of the Kubrick film, Simmons's character, Varinia, leaves the crucified and dying Spartacus (Kirk Douglas) to flee Rome with his baby.

That August, Simmons took her own little girl, Tracy, and fled Granger and the ranch. The divorce was amicable, and later the same year she married Richard Brooks. She would go on to make another thirteen movies, earning a second Academy Award nomination, for *The Happy Ending* (1969), and winning an Emmy for her 1983 role in *The Thorn Birds*, one of her many television appearances. Granger died in 1993.

Now that she has the time, Simmons, happily ensconced in the Santa Monica beach bungalow she moved into after divorcing Brooks more than twenty years ago, has learned to cook. The place suits her so well, in fact, that when she recently attended an awards dinner in England and was greeted by fans who were glad to discover she was still alive, she thought to herself, "I really have to get out more."

> Desperate for anything up-to-date after doing six costume dramas in a row, Granger picked out the décor—Swedish modern.

nine, and Jamie, eleven, came to stay with them. "We were known as the terrible trio," says Simmons. "After a disaster with a private tutor, Jimmy [Granger's real name was James Stewart] decided we needed religious training. He sat us down in the library and, in that deep wonderful voice of his, read the Bible. I got the giggles and started the other two, so when he said, 'Go to your room,' I went to my room too." But with the arrival of the children, the house had become officially too small.

The couple moved back to Bel-Air. In 1958 Simmons gave birth to a daughter,

During her ten-year marriage to Stewart Granger, Jean Simmons and her husband lived in several houses and on a ranch. The little mountaintop hideaway, however, was "the most wonderful house of all," she says today. "But you notice I say 'house.' The one I live in now is a home. There's a difference." □

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*low Talk*, we thought we'd ruin our careers because the script was pretty daring stuff for 1960. The story involved nothing more than me trying to seduce Doris for eight reels."

Hudson was part of a group that called itself The Crescents and met at the house on Crescent Drive to barbecue steaks or lounge around the pool. It included Ross Hunter, the coproducer of *Pillow Talk*, actor Tony Randall and press agent Warren Cowan and his wife, actress Barbara Rush. There were always dogs underfoot—two black poodles named Beanie and Smudge—as there had been since Day was thirteen.

Born Doris Kappelhoff in Cincinnati on April 3, 1924, she was eleven when her parents divorced after she found her father in bed with her mother's best friend, and thirteen when she and a partner won the five-hundred-dollar first prize in an amateur dance contest. Her mother, who had named her after the silent-movie star Doris Kenyon, was preparing to take her daughter to Hollywood when a car in which Day was a passenger was hit by a train. She would walk again, the doctors said, but she would probably never dance.

It took over a year for the leg to mend. To pass the time, her mother gave her singing lessons. Day never went back to school, and by the time she was sixteen, she was singing with Les Brown and his Blue Devils. At a hotel in Newark, New Jersey, she introduced "Sentimental Journey," which Brown had helped to compose. It was a staggering hit. "As a singer, Doris belongs in the company of Bing Crosby and Frank Sinatra," the bandleader later said.

Married at seventeen to a jealous and violent trombone player, Al Jorden, who threatened to kill her and their unborn child because she refused to get an abortion, she was a mother and a divorcée at eighteen. Her second husband was an alto sax player, George Weidler, the brother of child star Virginia Weidler. He walked out of the trailer park in Los Angeles where they were living because he didn't want to be Mr. Doris Day. With her third husband and manager, Martin Melcher, she thought she had finally succeeded at marriage. But soon after Melcher died, she discovered that he had secretly signed a contract obligating her to do a CBS television series and that he had lost or stolen or frittered away the $20 million she had earned and had left her $450,000 in debt.

She starred in *The Doris Day Show* from 1968 to 1973 to pay the debts Melcher had left behind. She would never know whether he had embezzled her money or been duped by their lawyer; she would later win a judgment against the lawyer for more than $22 million.

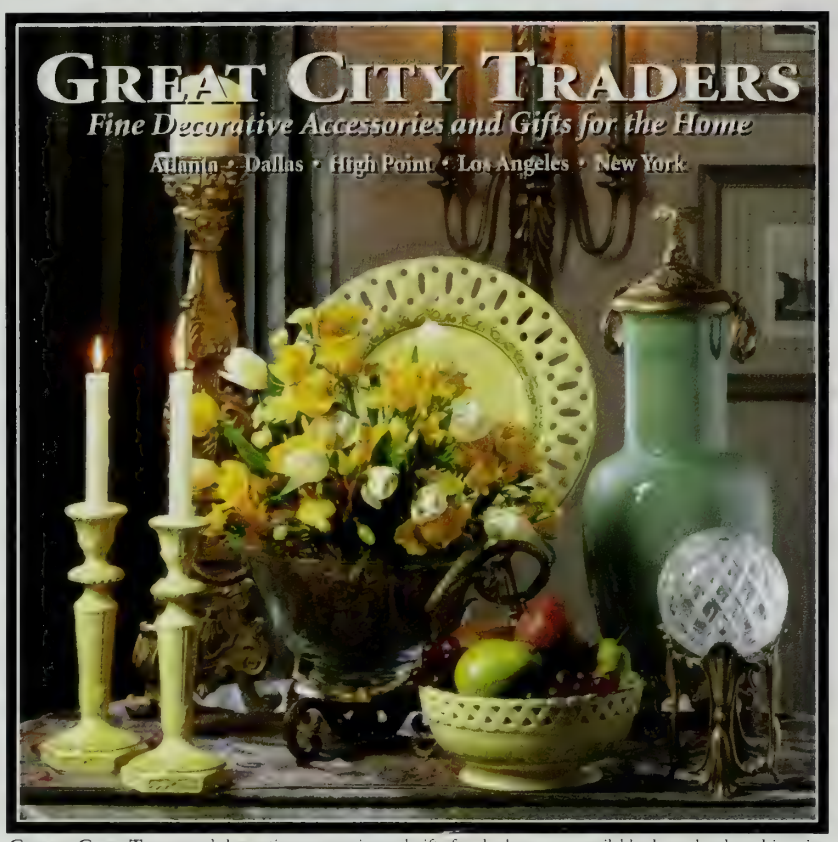
In 1981 Day left Hollywood. Although she still owns the house on Crescent Drive and rents it out, she has been back to see it only once—in 1989, the last time she returned to Los Angeles. She lives on a seven-acre estate in the hills above the seaside town of Carmel, about 325 miles north of Los Angeles. Since a brief fourth marriage—to Barry Comden, a restaurant manager eleven years her junior—dissolved, her most constant companions are her dogs.

"I have never found in a human being loyalty that is comparable to a dog's loyalty," she once told Hotchner. She has founded the Doris Day Animal League, which lobbies against using animals for cosmetic research and encourages the spaying and neutering of dogs and cats. And she took down the No Pets Allowed signs at Carmel's historic Cypress Inn (see *Architectural Digest*, July 1999) as soon as she bought a share of the hotel with Terry Melcher, her son by Jorden whom Melcher adopted.

In the 1970s Day was mocked as Miss Goody Two Shoes and, by film critic Pauline Kael, as "the All-American middle-aged girl." Hindsight has been kinder. In 1997 critic Molly Haskell pointed out that Day was one of the few stars in the fifties and sixties who played professional women—a journalism teacher in *Teacher's Pet* (1958), an interior decorator in *Pillow Talk* and an advertising agency executive in *Lover Come Back* (1962)—and that she challenged "in her working-woman roles, the limited destiny of women to marry, live happily ever after, and never be heard from again."

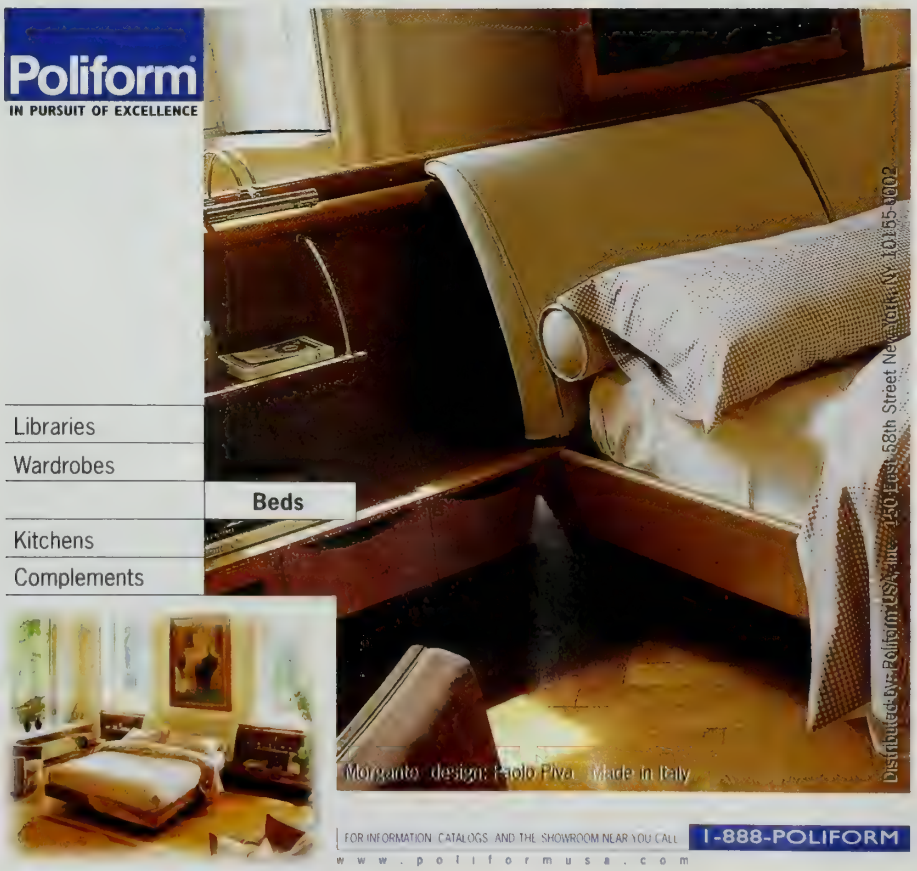
Through the bad times and the good ones, Doris Day has remained a fatalist. She once summed up her philosophy in the words of a song that she was certain would never be a hit: "*Que sera, sera*." □

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## WILLIAM H. MACY

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discussing tree anatomy—may also be a craftsman's craftsman. In recent years he has become a dedicated wood-turner, a passion that was born during the filming of *Fargo*. Although the movie is set in the depths of a Great Plains winter, with characters routinely scraping ice off windshields and retrieving dead bodies in the snow, the film was shot during an unusually mild interlude. "We had a lot of free time, because they were trucking in snow," the actor recalls. "One day I picked up a newspaper and read a story about Paul Kochelmeyer, a Minneapolis wood-turner, so I called him. I hired him to teach me how to turn bowls."

These days, it's not hard to find the actor on location: He's the one hovering in the local gift store reading the names on the bottoms of the bowls. Macy currently does most of his turning at the couple's cabin in Vermont. "What I love about turning a bowl is its immediacy," he explains. "You can actually go from a tree to a bowl in three hours. I also love the history: guys with foot-pedaled lathes traveling from town to town turning anything that had to be round."

The couple have filled the living room with personal objects, such as a walnut baby grand piano, a gift from Huffman, with Bruce Springsteen and Steely Dan sheet music propped against the music desk ("Someday I'll learn how to play it," he vows). A collection of three guitars, including a twelve-string Martin that was a gift from David Mamet, is displayed on stands, for reasons more practical than aesthetic. "If they're out," Macy says, "I play them more."

Outside, California fruit trees surround a terra-cotta-tiled patio, where French doors crested with a mounted trellis lead to Huffman's office, formerly "a ramshackle room," Macy says. The fountain was a fêng shui touch ("We try everything," the actor declares. "We're from Hollywood!").

For Macy, creating a character and creating an object of enduring beauty—a turned bowl, for instance—have more in common than one might suspect. "No one would agree with me, but I think acting is in its best sense a craft, and a mechanical craft at that," he says. "The rest is a gift from God." □

*continued from page 311*

studio, those busy mouths pelted her with sarcastic spitballs. "Look, Gene," said Donen. "See what you can get from splashing around in the pool!" But a woman who talked back to Louis B. Mayer was not about to be pushed around by his employees. When Donen was assigned to direct *Pagan Love Song*, Williams got her revenge; she forced MGM to find another director.

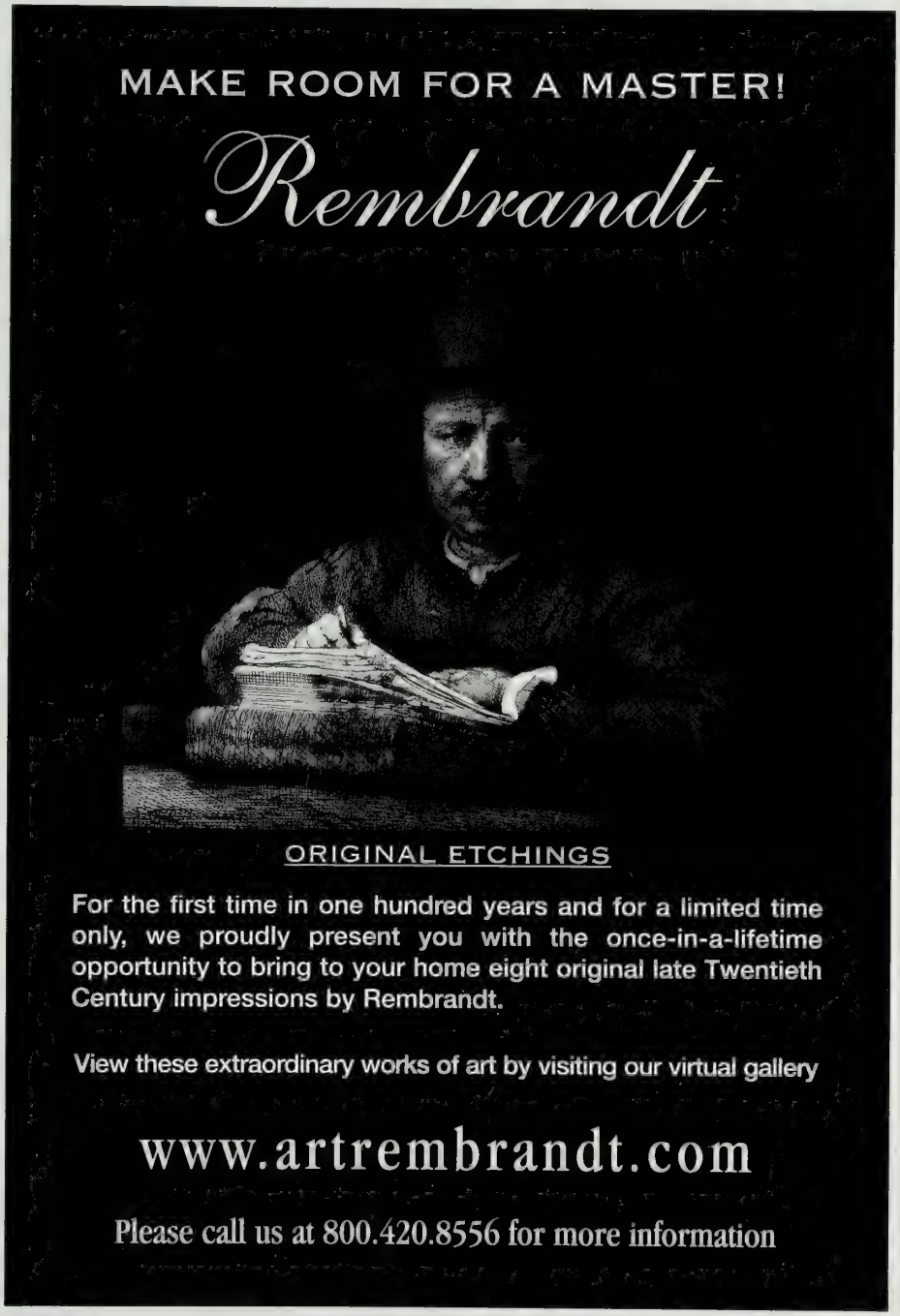
Williams's first marriage, to a young doctor, had soon ended in divorce. Her second, to singer Ben Gage, lasted more than thirteen years, from 1945 to 1959, and produced three children, a girl and two boys. For the first half of their marriage the Gages lived in a simple redwood cottage in Pacific Palisades, on a knoll overlooking the ocean.

A country look was what Williams was after, however, and in 1952 the family moved to one of the most countrified areas of Los Angeles, rustic Mandeville Canyon. "Just a mountain cabin," was Williams's description of the structure she bought, then transformed at a cost of a hundred thousand dollars—a huge sum in the early fifties—into a house fit for a movie star. By the time she was finished, she had five bedrooms, a formal dining room, a poolhouse and, of course, a pool.

An acre was all the land Williams had at 2077 Mandeville Canyon Road, but two giant sycamore trees and a four-hundred-year-old oak, the oldest tree in the canyon, made it seem larger. The Gages often entertained around the pool or in an outdoor dining room, a screened patio. Not all of the guests who gathered under that ancient oak were members of the Hollywood smart set, however, and the pool and the tree house above it were a magnet for all the young boys in the canyon—sixteen, by Williams's count.

There was only one cloud marring that idyllic scene: Williams's marriage was rapidly dissolving. Like many husbands of Hollywood stars, Gage not only lived off his wife but squandered her money. And like many of those women, Williams failed to stop him or even keep track of where her money was going. Not until the Internal Revenue Service slapped a $750,000 lien on her country paradise did she realize how much money the shiftless, alcoholic Gage had wasted, stolen or gambled away. The house was soon gone—sold to pay off debts—and so too were Williams's days as a major star. Always fickle, movie audiences had grown tired of the watery extravaganzas on which she had built her fame.

She had lost her career, but Esther Williams had not lost her resilience, and her story moved on to sunnier chapters. Today, after many further travails, she is both happily married and successful, with her own line of women's swimwear. And, yes, she still swims—every day. "In the water you are weightless," she says. "You are ageless." □

*continued from page 300*

ubs carrying bunches of grapes. (For the dining room frieze, they held glasses of red wine.) Peruvian mahogany had been imported for the paneled walls and doors; Italian marble, respectively red and yellow, was used for the salon and dining room fireplaces. An imposing curved staircase led to another paneled hallway on the second floor, to which Berkeley added an elegant solarium.

A successful director of Broadway musicals, Berkeley was brought to Hollywood in 1930 by Samuel Goldwyn to choreograph a movie starring Eddie Cantor. Although given "no imaginative leeway," he grew interested in the possibilities of movie musicals and began studying early examples. He found them all "awful, with the camera cutting away in the middle of the number to show the maid kissing the milkman," but he made an important discovery: "In the theater your eyes can go any place you want. But in a picture the only way I could entertain an audience was through the single eye of a camera. But with that single eye, I could go anywhere I wanted to."

At Warner Bros., beginning with *42nd Street*, his imagination was given leeway. And with a unique combination of military precision and exuberant sexual imagery, he showed, as Gene Kelly said later, "what could be done with a movie camera." Berkeley attributed the precision to his army service during World War I, when he conducted parade drills; and the imagery is perhaps one reason—Gertrude being the other—for his failed marriages. For Berkeley, it seems, sex was the triumph of imagination over reality. At home he was photographed partying with dancers in the salon and formal gardens. On screen he manipulated them to explode like starbursts.

Berkeley had no dance training and devised his choreography on a blackboard, marking each dancer with an X to form patterns that looked like complex geometric equations. "I think mechanically, then get my engineers and tell them what I want," he explained. What he wanted, and got, included a monorail for swifter tracking shots, an unusually high crane for his trademark overhead shots and, for the low-angle underwater shots for "By a Waterfall" in *Footlight Parade*, a glass tunnel to accommodate camera and lights below a huge studio-built pool.

But Berkeley's routines contained more than virtuoso abstraction—model skyscrapers synchronized to sway with the music's beat in the title number of *42nd Street*, Dick Powell in *Dames* (1934) singing "I Only Have Eyes for You" to Ruby Keeler, who dances with showgirls in a mirrored set that reflects every girl as Ruby Keeler. They also introduced touches of surprisingly gritty reality. In the same *42nd Street* number, a jealous lover stabs his girlfriend, and in the climactic scene of "Lullaby of Broadway," which takes place in a nightclub on the top floor of a Manhattan skyscraper, dancers tap to an insistent percussive beat; then the lead suddenly runs to a balcony, loses her balance and falls to her death.

By the late thirties Warner Bros. had almost abandoned production of musicals, and Berkeley moved to MGM. Working on a lower budget, he created intimate routines for Gene Kelly and Judy Garland ("Ballin' the Jack" in *For Me and My Gal* [1942]) and Mickey Rooney and Garland (the high school conga in *Strike Up the Band* [1941], the hoedown in *Babes on Broadway* [1942]). And in 1943, for Fox, he directed his most surrealistic musical, *The Gang's All Here*, with Carmen Miranda performing "The Lady in the Tutti-Frutti Hat" while wearing a thirty-foot banana headdress.

At Warner Bros., beginning with *42nd Street*, his imagination was given leeway.

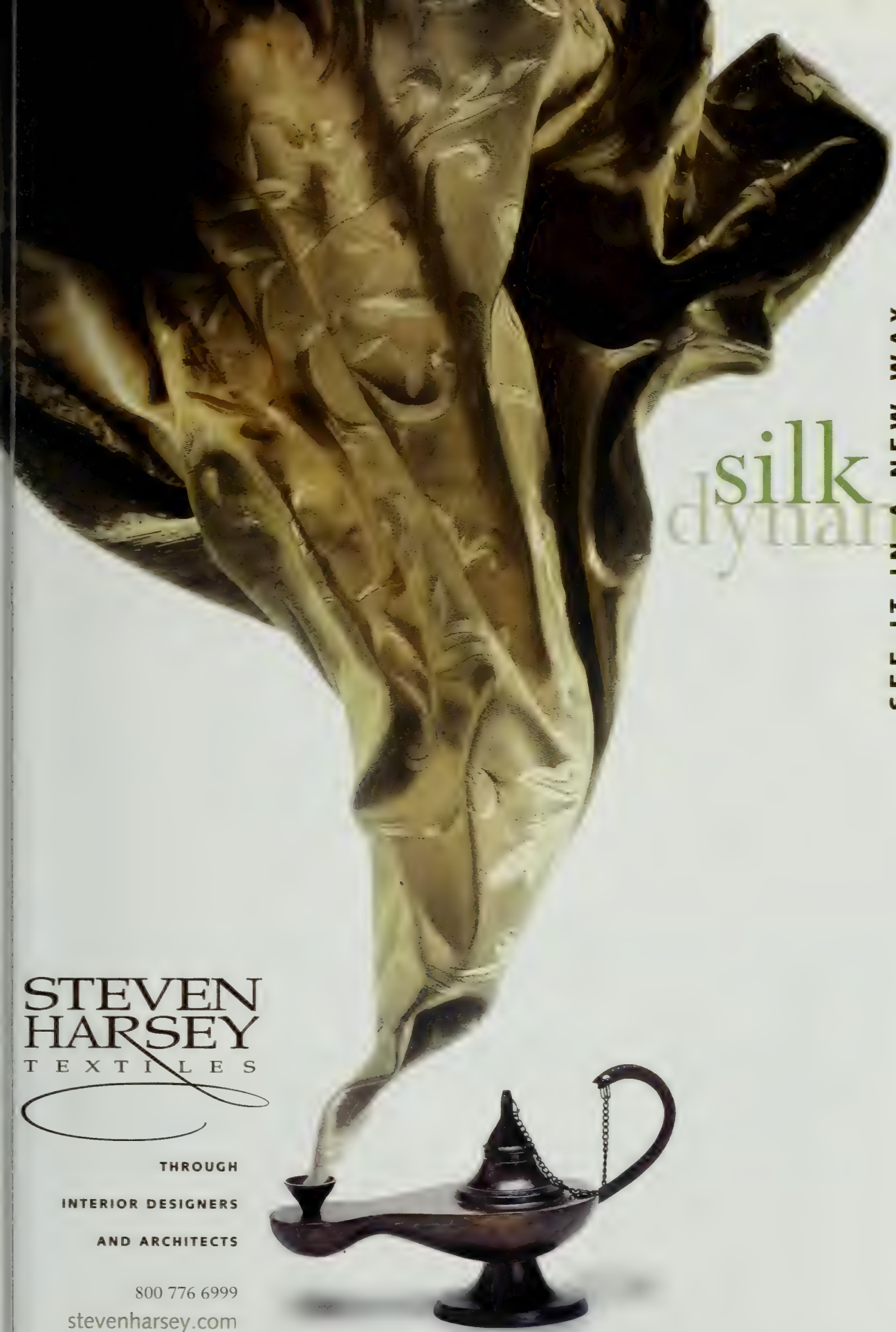
But in 1946 Gertrude died, and "everything seemed to go with her." Her medical bills were exorbitant, and upkeep and taxes on his properties and a $120,000 payment to the IRS for back taxes had left Berkeley nearly bankrupt. He sold all his real estate, including the West Adams mansion, for which "in desperation" he accepted $35,000 in cash. He began drinking heavily, then attempted suicide by slashing his throat and wrists. He was committed to the psychiatric ward of Los Angeles General Hospital. After his release, and following the probate of his mother's will, he was left with $750.

Determined to restart his career, he supervised musical numbers on a Doris Day movie at Warner Bros., but it was at MGM that he recovered the old dynamic flair. Among the aqua-ballets he staged for Esther Williams during the fifties was the notably delirious finale of *Easy to Love* (1953), photographed on location in Florida from a helicopter above Lake Eloise: Williams leading a troupe of water-skiers as they zigzag at high speed around cypress trees and geysers spouting sixty feet of water into the air.

In 1958, when his movie career was nearly over, Berkeley's old friend Etta Judd became his sixth wife, and his only post-Gertrude marriage was the only one that lasted. The couple moved to Palm Desert, where Berkeley insisted he hadn't retired but was "just waiting for them to call me back." In 1971, five years before his death, they called; and his Broadway revival of *No, No, Nanette* with Ruby Keeler was a swan song for both of them.

Meanwhile, in 1954, the Los Angeles County Physicians Aid Association had bought 3500 West Adams. As a home for retired physicians, it acquired two residential wings, fortunately invisible from the front. But the main interior and the gardens were seriously neglected until an unexpected savior appeared in 1974, when the Peace Theological Seminary bought the property and it became the headquarters of the Church of the Movement of Spiritual Inner Awareness.

Throughout the first floor, cracked gold leaf around the friezes and on the hallway chandelier, and rotted and missing moldings on woodwork and wall candelabra, were impeccably repaired. No less expertly invisible is the exterior restoration. The roof balustrade and lion sculptures, which had been removed, the damaged marble reliefs in the front entrance court and the cornices destroyed in the 1994 earthquake are all back and look as if they had never been away. In a once fashionable area, the mansion now looks like a sumptuous mirage in an architectural desert. □



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Renoir (top), Cezanne (left), Picasso (right)

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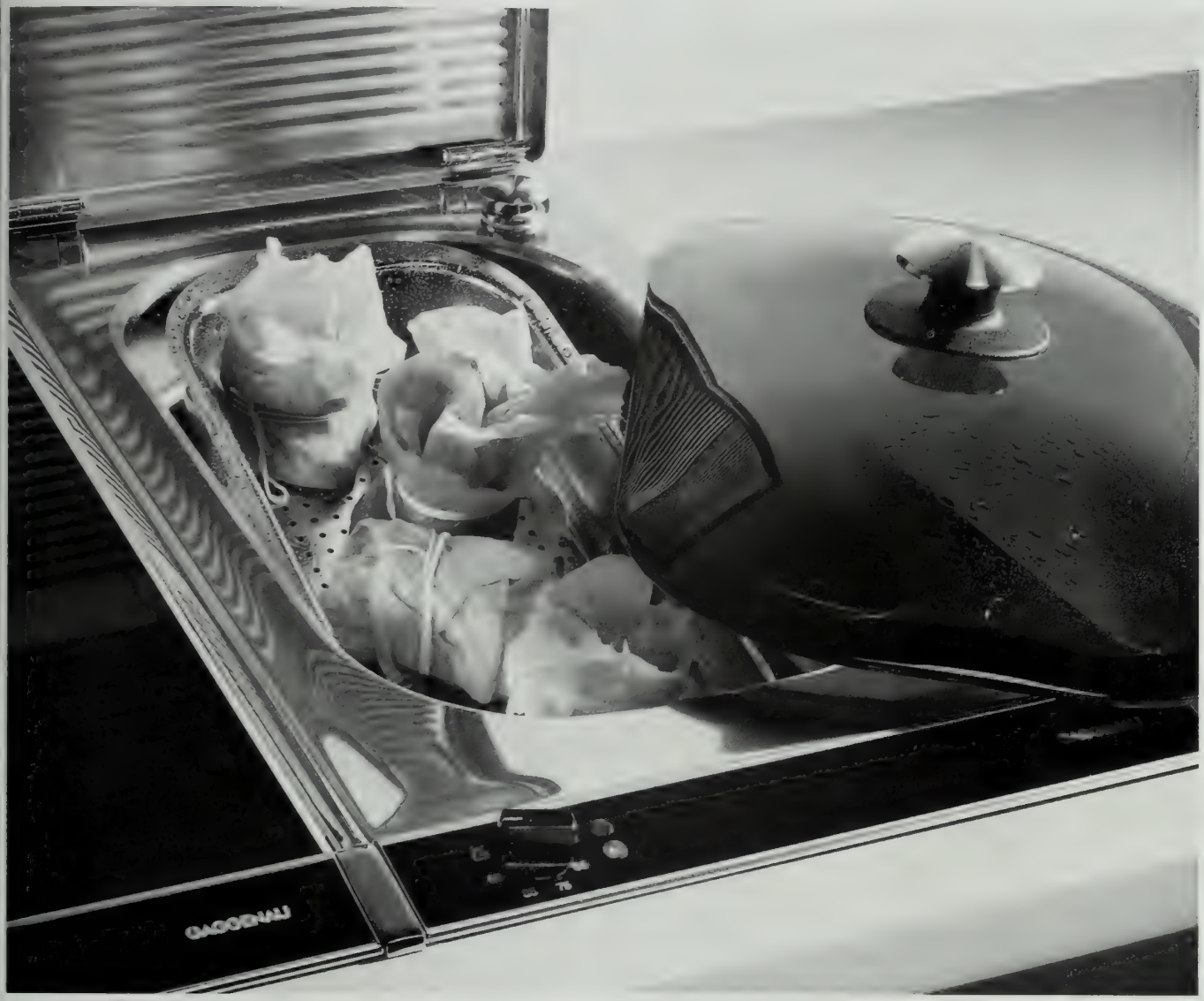
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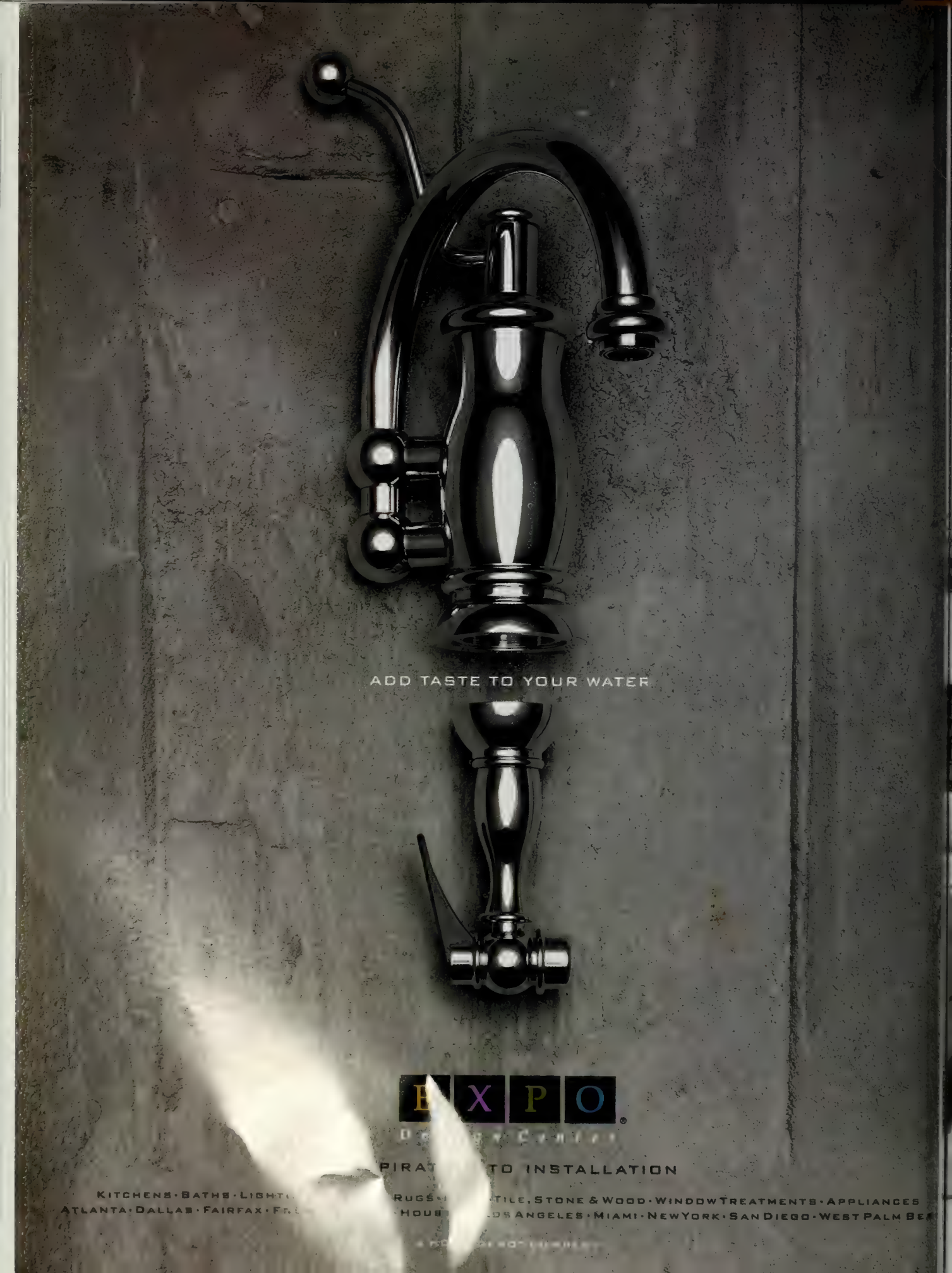
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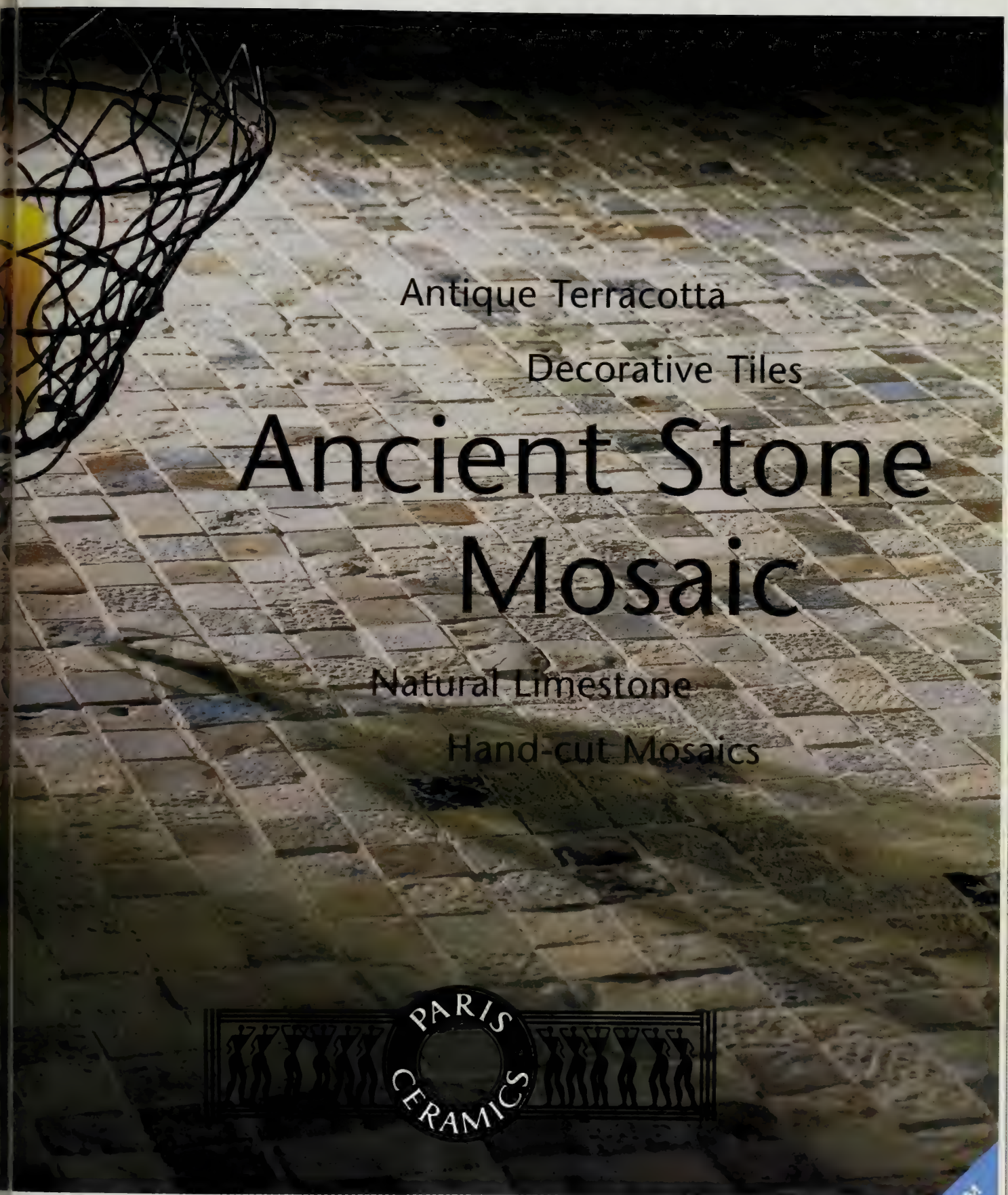


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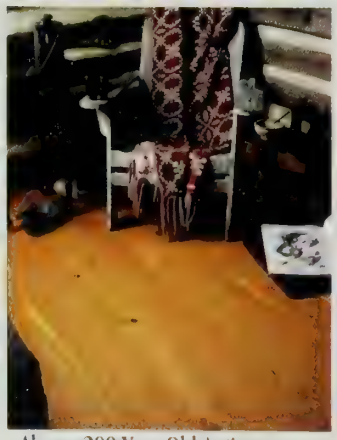


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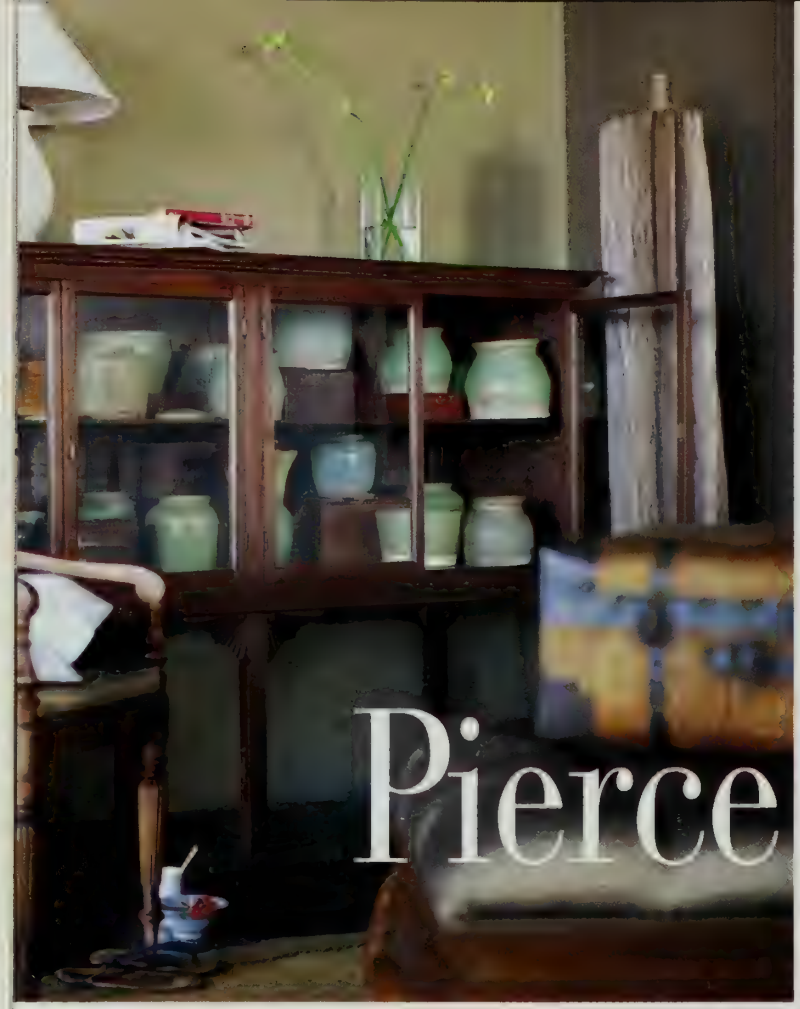
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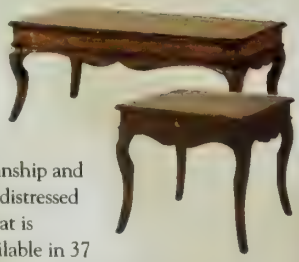
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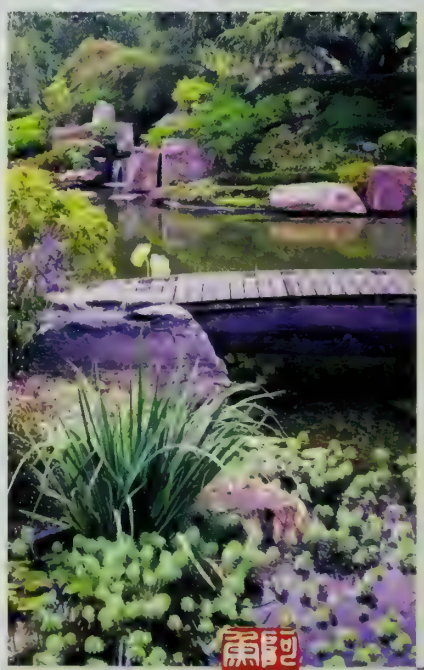
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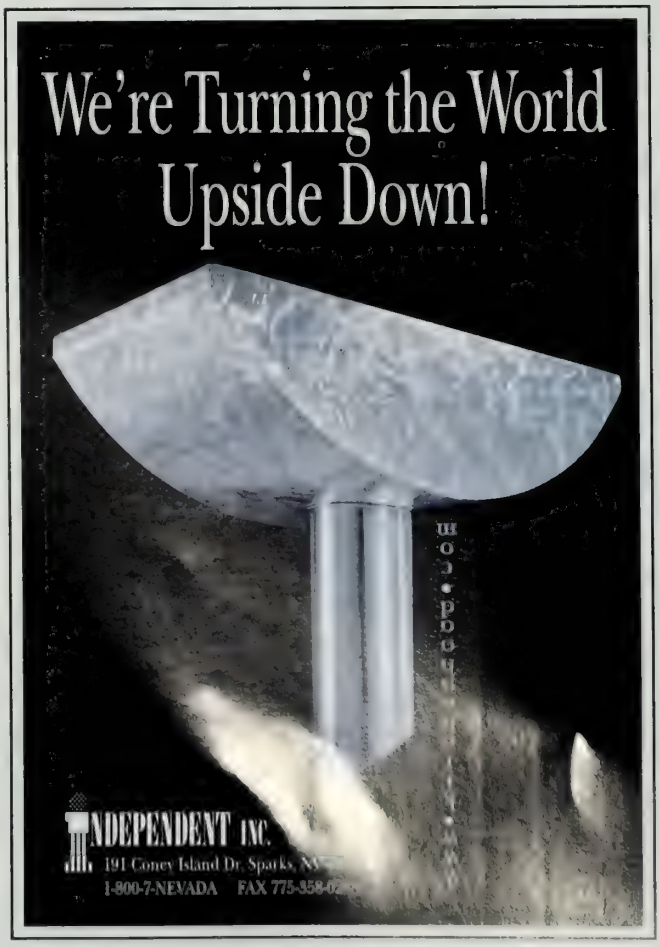
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**April 3**

8:00pm: George Hurrell

8:30pm: *Marnie* starring Tippi Hedren and Sean Connery, wearing designs by Edith Head.

**April 10**

8:00pm: Futurama

8:30pm: *Gay Divorcee* starring Ginger Rogers and Fred Astaire, with opulent costumes designed by Walter Plunkett to lift spirits during the Great Depression.

**April 17**

8:00pm: Studio Style Wars

8:30pm: *Strangers When We Meet* starring Kim Novak, Kirk Douglas and Walter Matthau. Costume design by Jean Louis, best known for Rita Hayworth's black dress in *Gilda*.

**April 24**

8:00pm: Elizabeth Taylor

8:30pm: *Elephant Walk*: Originally cast with Vivien Leigh, later replaced by Elizabeth Taylor, so Edith Head's designs had to be altered to fit Taylor's dramatically different figure.

AMC
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amctv.com

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could say it was a house I used as an entertaining place."

In 1998 Blackwell reenlisted Linda Garland, a Bali-based interior and furniture designer he had met in the late 1980s and enticed into working on the house. Now he was asking her to come back and finish updating it. "Chris is one of Jamaica's most interesting characters, and he's got a triple ration of charm," she remarks, suddenly adding, "Look, the original house was bunker architecture. Chris and I opened up all the low flat ceilings. And then I made the louvers deeper and grander, like the ones I'd seen at Good Hope, one of Jamaica's Great Houses. We always had to work within the Fleming footprint, because Chris's mother—who at eighty-seven is still incredibly sharp—no flies on Blanche!—was adamant about maintaining the integrity of the original."

Garland took care to keep the wooden furniture Fleming had accumulated. But when it came to new pieces, as a longtime ardent promoter of bamboo as an alternative to endangered woods, she saw to it that bamboo predominated. She had Indonesian craftsmen create furnishings of split bamboo, plaited bamboo, woven bamboo (the floor matting), giant bamboo (the twelve-foot-long sofa and the dining table), miniature bamboo from Lombok (the dining chairs) and black bamboo from Java (the massive TV cabinet in the drawing room). Two superb fifteen-foot-tall totem poles from the Asmat tribe of Java point up the new ceiling height; both were carved from a single tree. Garland used the side of a ceremonial boat, with its pleasing curvilinear line, to cut the effect of the concrete beam that divides the dining area from the sitting area.

Inspired by Chris Blackwell's belief that the outdoor spaces should be as functional as the indoor, she designed hundred-foot-long and twenty-five-foot-wide bamboo-fenced garden baths for each of the three bedrooms. "Ian's house had tiny claustrophobic cupboards for loos," she explains. "I call mine Return-to-Eden because they're like Adam and Eve's bathrooms. Everything I planted in them is edible: passion fruit, lemon fever grass, wild banana, frangipani... You can sit out there buck naked and pluck your breakfast off the trees." There's an antique Victorian cast-iron tub in the middle of all that steamy foliage, with a wooden deck around it and a little table—and outdoor showers expansive enough to create the effect of standing in a tropical rain. "They have Gene Kelly 'Singin'-in-the-Rain' showerheads twelve inches across," she laughs.

Garland also decorated Fleming's old garage, which today serves as a screening room. "We used the same push-out louvers that were in the original house and put them where the big garage doors had been. And I put an enormous crash pad in there—a sofa eight-by-fifteen—so twenty friends of Chris's can come down from the mountains and stay for, like, ten years. I mean, is it a club, or a place for friends, or a big resort or a small hotel? The answer is it's basically whatever you think it is."

Blackwell thought there should be something more, and to that end he commissioned architect Ann Hodges, a past master of island vernacular, to put up a one-bedroom villa, a two-bedroom villa and a three-bedroom villa on a neighboring promontory amid flourishing poinciana, seagrape, sea mahoe, coconut and buttonwood. The villas all have separate kitchens, dining rooms and sitting rooms, each with its own roof: a cluster of detached—what Hodges calls "stand-alone"—rooms, airily elegant. "Some of them are linked by covered walkways, others you might have to get wet to get to," she says. As in the main house, the villas come with their own staff of butler, cook and maid, and meals (Jamaican staples such as curried goat, fresh fish and jerk chicken) and drinks (pineapple-ginger, fresh-squeezed lemonade and the Goldeneye house libation, a concoction of Myers's Dark and Appleton Special rums, sugar syrup and fresh-squeezed lime) are served when and where guests request them.

> "You can sit out there buck naked and pluck your breakfast off the trees."

Hodges also constructed on yet another promontory a cluster of six, and a second cluster of eight, octagonal cottages, or "huts," that Blackwell christened Goldeneye Village. She used five-foot-high bamboo fences, all grown over with vines, to create the feeling of a compound. The new structures—from their stone bases, concrete walls and fenestration to their cedar-shingled roofs with box eaves—all echo the original house. The main house has stayed white, however, while the villas and huts are painted various earth tones—greens, ochers, pinks. A flight of rusticated steps leads directly down to the water's edge.

Blackwell's wife, Mary Vinson, is the gifted eye behind the exuberant décor of the villas and huts: furniture handmade in Zimbabwe; textiles handwoven in Madagascar, Niger, India and Europe; gaily colored lampshades; hand-painted dinnerware; even African wastebaskets ingeniously fashioned from telephone wire. A self-described "natural traveler and born trader," who studied at Parsons School of Design, she is keenly attuned not only to how things are made but to what they mean in the larger cultural context. Last October she founded Royal Hut, an offshoot of Blackwell's Island Trading Company, which opened in New York in 1988 and sold everything from home furnishings to spices. "Items in the villas and huts from the Royal Hut Collection were all made," Vinson insists, "in tiny factories in small villages in exotic places." She adds, "Local Jamaican artisans all did their piece"—decorating the interior walls, making the sinks and outdoor tubs and weaving the rugs on the stained-pine floors.

Of late years, Chris Blackwell's celebrity guests at Goldeneye have been asked to follow in a commendable tradition begun by Sir Anthony Eden: planting a tree on the grounds. Ready foresters have included Harrison Ford, Harry Belafonte, Quincy Jones, Jim Carrey, Johnny Depp, Dennis Hopper, Martha Stewart, Fatboy Slim, Kate Moss, Christy Turlington and Naomi Campbell.

Par for the course for the house where Bond was born. □

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with Regency-style draperies, in bordeaux and olive, heavily fringed in gold, over embossed gold silk-velvet shades with pink-and-pale-green tassels.

"Mickey has his own sense of style," says Purdie. "He was specific about the fringes, for instance. All the fringes had to be different to give it a chic, bohemian tone."

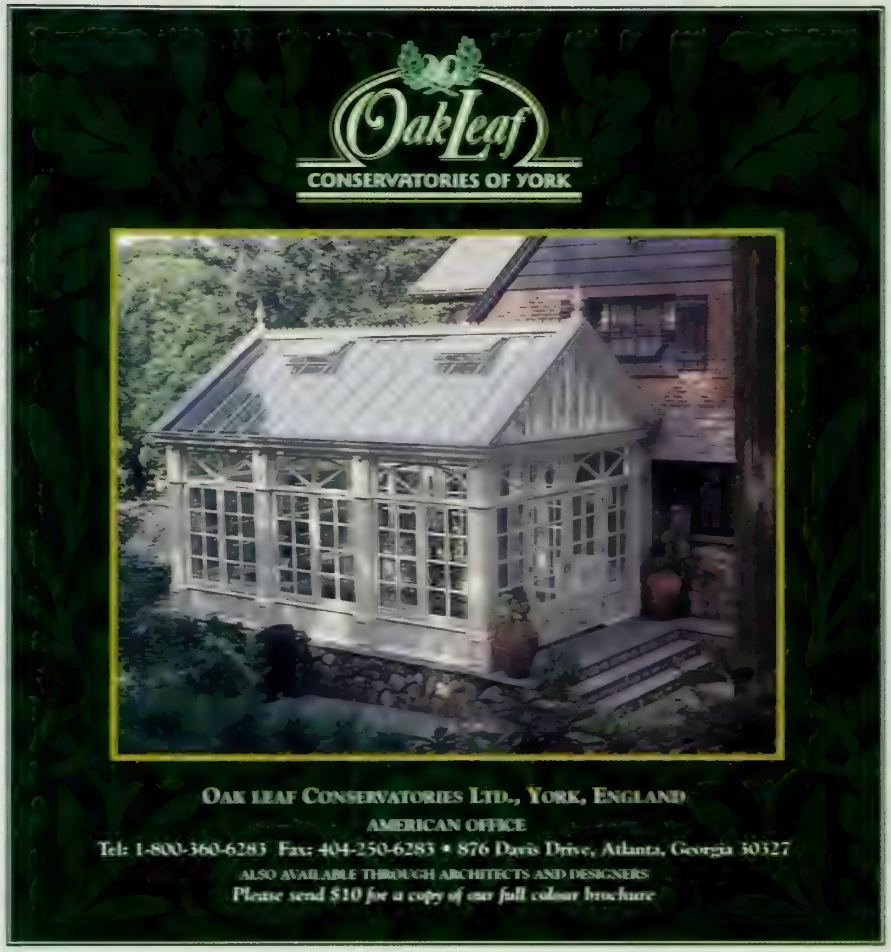
Despite the overwhelming number of choices, Rourke was able to achieve the desired result. "The amateur boxing I did when I was young taught me to visualize and concentrate. That helped me in acting—I could visualize a scene. So in my head I could see how all the various wallcoverings would look. I wanted each room to have a life of its own, like three different suites, which is done a lot in Europe."

In the living room, Italian chairs are carved with gilt cherub faces and covered in purple gauffrage. An American Empire–style sofa was given a face-lift with a Renaissance-pattern silk velvet in berry, pink and mint.

The sitting room is lined in a gold-striped Zuber wallcovering that was washed with color and twenty-four-karat gold to give the appearance of age and then striped with *l'auge* technique.

"Mickey wanted a very romantic apartment, with cherubs, crystal and silk, luxurious but not overly formal," Purdie says. Crucial to the effect is the voluptuous early-twentieth-century Italian bed, with carved putti, marquetry and globe lamps on the headboard. The bedroom's tall windows are swagged with the controversial leopard-print velvet over burgundy draperies and a navy shade, all fringed and tasseled, that pick up the colors of the Persian carpet. "The use of rich, vibrant hues, the putti and the ornamentation make this very much a New York night apartment," Purdie says. "In fact, the apartment is very much who he is."

This elaborate interior is quite a contrast to Mickey Rourke's earliest days in New York. "When I was in acting school, I stayed in hotels where my rent was thirty-eight dollars a week and I could barely make the payments," he recalls with a sly smile. "I call this place My Little House. I go there only once in a while because I don't want to get tired of it." □




## GLENN FORD

*continued from page 314*

just outside the bedroom door. "When that light went on, everything was supposed to be quiet in the house," says Peter Ford. "We would tiptoe around like mice. When the light went off, we could talk in normal voices."

Whenever possible, the family enjoyed their house's several acres of grounds. "My mother was happiest in her garden," remembers Peter Ford. "I can see her outside with all the flowers." Glenn and Peter Ford became avid vegetable gardeners—originally out of paternal desperation. As a young boy, Peter shunned all vegetables. "It became more and more difficult to cope with the sight of a small boy apparently preferring death by starvation unless he was assured a 100 percent vegetable-free diet," the actor writes in his 1970 memoir, *Glenn Ford RFD Beverly Hills*. His solution? To start a vegetable garden and hope that young Peter would become interested in raising—and eating—the crops. The idea worked. Vegetable gardens gradually took over more and more of the property.

The backyard was also the site of a giant fashion show staged by Powell, who often opened the house for charity events; she, her friend Debbie Reynolds and other movie stars were the models. Famed golfer Ben Hogan coached Glenn Ford on his golf swing for a movie in that yard; five-year-old Peter also got lessons.

Unfortunately, this happy domestic scene ended sadly: Ford and Powell divorced in 1959. Powell stayed in the Cove Way house until 1969, when she moved into an apartment. She died in 1982.

After their divorce, Glenn Ford built a new house on Oxford Way, where he still lives today. Several years ago Peter Ford and his family moved into that house. "Father needed us, and we wanted to be with him—he's eighty-three now," says Peter Ford.

"My father likes to talk with me about the Cove Way house," he continues. "He and I reminisce about the fort we built on a backyard hillside, and about the vegetable gardens, and about all the friends they entertained there.

"But Dad hasn't gone by the Cove Way house in some time," he adds. "It's changed a lot since he lived there. He prefers to have the happy memories." □

## JAMES COBURN

*continued from page 337*

slouch," says Paula Coburn. "We wanted everyone to be comfortable."

An antique Chinese cane bed used as a table holds candelabra made from Japanese altar sticks, an inlaid tortoiseshell Portuguese box and two bronze disciples of Buddha—part of the actor's collection of Buddhist art. A calligraphic blessing from a Tibetan monk hangs on the wall. "I've always been interested in the esoteric side of religion," says James Coburn, who has been acquiring Oriental art for thirty years. "All that stuff works for me. There are levels of understanding. It doesn't all come in one flash of enlightenment."

"The house is a stage set," says Wright. "It's about their friends and the things they've found on their travels. It's the theater of their life."

The first act at the Coburns' is always a fabulous party. It might be a small dinner, or an afternoon tea dance where women wearing chiffon dresses drink cosmopolitans, or a Latin late-night gathering featuring the Gipsy Kings and dry martinis. Prompted by a Tibetan gong, guests proceed up the grand staircase to the piano lounge, a ballroom in the sky. There, draperies of Fortuny fabric, with undercurtains made of gold lamé, frame the sea of lights below, and a velvet banquette borders a parquetry dance floor punctuated by a gilt palm-frond table, a Chinese stenciled table and two carved wood elephants. "At most parties people stand around and talk and try to impress someone else with how important they are," James Coburn says. "Here we get them dancing."

Dinner is served in a balcony-like space overlooking the dance floor. A Fortuny chandelier casts its glow on velvet tiger-pattern-upholstered chairs. An incense burner from a trip to Jaipur sits on the table; next to it crouch two Japanese temple foxes. Eighteenth-century Burmese monks watch from columns that separate the ballroom from the dining room.

The Coburns met at a dance in February 1990. He had been divorced for a decade and had recently overcome the rheumatoid arthritis that had kept him from working for years. The dance was a lambada contest, and as James Coburn remembers, "she was the only one who knew how to do it!"

After the 1994 earthquake demolished their house, they took a few months to travel around the world. In Paris they browsed in the flea markets. In Venice they bought Fortuny fabric and the chandelier in the piano lounge. "I love to travel and see new things and new people," says James Coburn. "We travel so much that we develop a feel for what we like and don't like," says his wife.

Back home they moved into the Beverly Wilshire Hotel and began shopping for a house, with side trips to India, Turkey, Morocco, Italy and France. "The house is built on solid ground. After the earthquake, that was a priority," says Paula Coburn. They moved into the house as it was. "We played around and found out what we liked," she continues. A year later they called Craig Wright. "They didn't want anything to be too serious," the designer says. "They wanted the house to be an expression of their fantasies."

Their fantasies sometimes collide. "I like subtlety," says James Coburn. "She likes Wham! Bang! I keep saying, 'Too much, too much.' She keeps saying, 'Not enough, not enough.' We're yin and yang." Paula Coburn's style—her husband calls it "bravura"—is reminiscent of that of the late Tony Duquette, a friend of the couple's who had designed a previous house for James Coburn.

The room that best expresses Paula Coburn's sumptuous eclecticism is the downstairs bedroom: an Ali Baba's cave of treasures, from the ornate Chinese wedding bed piled with Indian silk pillows to the Moroccan canteens once carried by camels. "It's our souk," says James Coburn. The walls are hung with saris from Jaipur and Agra. A nineteenth-century Tibetan rug supports a Thai brazier filled with silk pillows, two carved nineteenth-century Portuguese colonial chairs and a Chinese box used for storing rice. Against a wall, a carved wood cloister hung with gongs frames an Indian inlaid chest. Two Indian candlesticks flank a Chinese stucco female head.

"Through this art I began to want to know what this was all about," James Coburn says. "The world is ruled by negative emotion, and we have to guard against that. It's about constantly being in the present moment. Life is the teacher." □

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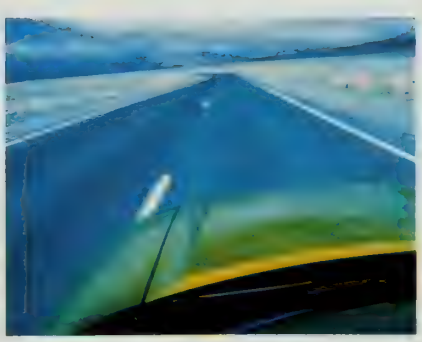
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Daniels went on to star with Rudolph Valentino in *Monsieur Beaucaire* (1924), but she was most famous for her own films, a string of flapper comedies whose very titles evoke Jazz Age Hollywood's oxymoronic morality of wholesome naughtiness: *The Dancin' Fool* (1920), *Daring Youth* (1924), *Wild, Wild Susan* (1925), *The Campus Flirt* (1926), *A Kiss in a Taxi* (1927) and *Feel My Pulse* (1928). Publicists called her "the screen's favorite good little bad girl."

This tame misbehavior was reflected in Daniels's private life; the "good little bad girl" spent the Roaring Twenties living with her mother and grandmother. Many silent stars—Lillian Gish, the Talmadge sisters, Lois Moran—lived with their mothers, who were strong, experienced women who served as both business managers and chaperons to their daughters. Daniels frequently went out dancing with Harold Lloyd before his marriage to Mildred Davis, but her only brush with scandal was an arrest in 1921 for speeding. Paramount not only made light of her ten-day jail sentence—a Persian rug was provided for her cell—they put her in a new comedy, *The Speed Girl.*

The three women took a house on Wilshire Boulevard and a beach cottage under the cliffs at Santa Monica. This stretch of oceanfront was known in the twenties as the Gold Coast, a weekend refuge for movie people. Norma Talmadge owned a bungalow there, and Marion Davies had an elaborate estate constructed for her by William Randolph Hearst. The Daniels family liked ocean living so much that they bought a second cottage, then built a new one next door, which *Photoplay* called "a 25-room hovel." They gave up their Wilshire house and lived year-round on the Pacific.

The interior of the new house was decorated simply but expensively, in a Spanish look of timbered ceilings, adobe-like walls and heavy 17th-century-Italian-style furniture. The design may have reflected the family's heritage, but it was also a fashion for the time. The real center of the house was the playroom, with its Mexican rugs, Ping-Pong table and easy access to the beach.

Daniels belonged to the new outdoor culture of sun and fitness. She played a track star in one movie, a college swimmer in another. She loved to entertain, and there were many beach parties, always on Sundays, the one day of rest for actors in those pre-union studio years. But leisure too was part of being a star, and parties were often attended by photographers. The many publicity photos include one of Daniels and friends, Charlie Chaplin among them, sitting in the sand, a pack of tanned, leggy youths having their fortunes told by a wizened, black-clad Little Mother.

When sound arrived in 1927, Paramount, like many studios, used the revolutionary technology as an excuse to drop its high-priced stars for newer, less expensive talent. It's a myth that most silent actors couldn't act. Daniels lost her contract, but her singing ability took her to RKO and a stellar career in musicals, starting with *Rio Rita* (1929).

In 1930 she did *Alias French Gertie,* costarring a handsome southerner, Ben Lyon. Daniels and Lyon were married that same year. The young couple settled into the house on the ocean, while Daniels's mother and grandmother remained nearby, presumably in the cottage next door. The Lyons had a daughter, Barbara, and later adopted a son, Richard, an English war orphan.

After *42nd Street* and a serious drama, *Counsellor at Law* (1933), directed by William Wyler, film roles began to diminish for Daniels. She returned to the stage, which meant long stays in New York and London, but she and her husband kept the Santa Monica house as a base. They spent World War II in England, where Daniels found yet another career, this one in radio. In 1948 they sold the Gold Coast house and moved to London for good. They had their own weekly radio program there, *Life with the Lyons,* which was enormously popular, the basis for two final movies. Daniels suffered a stroke in 1963 and spent her next years in England and various other places in Europe. She died in London in March 1971.

All that remains today of the Gold Coast is a mansion or two and the guesthouse of the Marion Davies estate, which is now occupied by the Sand and Sea Club. Over the years the fancy cottages under the cliffs were pulled down, the victims of beach erosion and changing tastes in real estate. The stars who loved the sun and ocean had moved up the coast to Malibu. □



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**45 • Heritage House Galleries.** Hand-painted masterpiece re-creations. Renowned for our custom-quality and unsurpassed service. For a complimentary brochure and consultation, call (800) 890-9028.

**46-47 • Illustration House.** The special box edition of *The Illustrator in America 1880-1980*, autographed by the authors and containing an original, hand-tipped illustration. Circle (#46) for Harry Beckhoff edition, $175. Circle (#47) for Frederic Gruger edition, $225.

**48 • Jan's & Company French Antiques, Inc.** Direct importers of 19th century and Belle Époque French and European furnishings, decorations, sculpture and pianos. Visit www.jansantiques.com

**49 • Kentshire Galleries.** Specializing in antique English 18th and early 19th century furniture and decorations. Pictures and descriptions from large inventory available upon request.

**50 • Manhattan Art & Antiques Center.** Free brochure with listings of gallery owners, product categories, specialties, gallery highlights and special features.

**51 • Mark Murray Fine Paintings.** Please send away for our catalog illustrating European and American paintings from 1830-1930, $20.

**52 • Matt Camron.** A design-oriented gallery specializing in antique Oriental and European decorative rugs and tapestries. Also offering unique custom and programmed handmade rugs.

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**·Nemati Collection.** Extensive preview of our magnifi- it collection of rare antique carpets and tapestries. Free alog, call (212) 486-6900 or visit www.nematicollection.com

**·Nicholson's Antiques.** For more information, send ay for our free brochure.

**·Questroyal Fine Art, LLC.** A superb collection of 19th d early 20th century American Art, with emphasis on the dson River School, Luminism and Impressionism.

**·Randall Tysinger Antiques.** Showrooms in omasville, NC; High Point, NC; Atlanta, GA. ase send away for our free brochure or visit us at w.randalltysinger.com

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**·Toyota.** Indulge yourself with Camry Solara. For re information regarding Toyota's stylish luxury pe, visit our website at www.toyota.com or call 0)-GO-TOYOTA.

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**81·Pozzi Wood Windows.** "The Art of Pozzi" will guide you through the details of choosing the right window for you, from style to energy efficiency. Free brochure, call (800) 257-9663, ext. PRADP.

**82·Rocky Mountain Hardware.** Hand-crafted, solid bronze door, window, bath and kitchen hardware. Simple lines, diverse textures, deep age-old patinas. Free brochure.

**83·Stone Legends.** Enhance your lifestyle with stone architectural elements. For a free color catalog, call (800) 398-1199.

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**86·Please send me all of the free items in this category.**

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**94·J. Robert Scott.** The finest in fabrics, furniture, lighting and accessories designed by Sally Sirkin Lewis. Showrooms in N.Y., London, L.A., Chicago and D.C. Inquiries, (310) 680-4300. No literature available at this time.

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**100·Scalamandré.** Specializing in the finest textiles, wallcoverings and passementerie available to the design trade. Scalamandré exclusively represents Elitis and Colony in the United States.

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**102·Asmara.** The needlepoint collection "Origins In Nature" explores different ways nature was represented by weavers throughout history. Call (800) 451-7240.

**103·Claremont Rug Company.** Unique antique carpets with lasting, artistic appeal and solid investment potential. Information, call (800) 441-1332. Color brochure, $10.

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**105·Feizy Rugs.** One of the most progressive designers and manufacturers in the rug industry. Our vast selection of designs ensures you will find a rug for every room in your home.

**106·French Accents Rugs & Tapestries.** Manufacturer of handmade fine Aubussons and tapestry rugs. Complimentary catalog available. Free brochure. Visit us at www.French-Accents.com

**107·Galerie Shabab.** A showcase for the finest antique and period tapestries. Call (212) 725-5444 or visit www.galerieshabab.com

**108·Glen Eden Wool Carpet.** Send away for our free brochure describing some of our carpet and rug products. Visit us at www.glen-eden.com

**109·Hokanson, Inc.** Designers and manufacturers of hand- and machine-made rugs and carpets made at our own factory in North America. Phone (800) 243-7771 or visit www.hokansoncarpet.com

**110·International Design Guild.** The finest decorative floor covering available in the marketplace. For more information on our exclusive product offerings, call (800) 882-2773.

**111·J.H. Minassian & Co.** Extensive collection of new, old and antique Persian, European, Indian, Chinese, Turkish, Tibetan kilims, needlepoints, tapestries and carpets. Call (310) 657-7000.

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**113-114·Karastan.** Fully illustrated, color brochures with tips and advice on using carpets throughout the home. For $3 rug brochure, circle (#113); for $3 broadloom brochure, circle (#114).

**115·Mark Inc.** Send away for our Presentation Folder con- taining color tear sheets of our many exclusive designs, $5.

**116·Megerian Rugs.** Send away for *Recognizing Quality: 10 Essential Tips*. Free of charge.

**117·Mohawk Carpets.** Mohawk makes the room. Send away for Right Choice Carpet Guide. Free of charge.

**118·Noonoo Rug Co.** Importers of quality hand-knotted carpets from Pakistan, India and Nepal in Traditional, Decorative, Contemporary and Arts and Crafts designs.

**119·Odegard.** The benchmark for quality in design and materials for hand-knotted carpets from Nepal. Showrooms in New York City, Washington, D.C, and Chicago. Call (800) 670-8836.

**120·Paris Ceramics.** The leading international special- ists in limestone, terra cotta, antique reclaimed stone and hand-painted ceramics. Call (888) 845-3487 for 72-page color brochure, $10.

**121·Renaissance Carpet & Tapestries.** Under the supervision of French artisans and master weavers in China. The largest collection of the most beautiful hand- woven Aubusson and Savonnerie carpets and tapestries.

**122·Samad.** Understated colors, subtle textures, unusual finishes and original designs are all hallmarks of the exclusive hand-woven rug collections.

**123·Soraya Rugs.** Providing an international clientele with the best in antique, semi-antique and new hand-woven rugs and tapestries from around the world.

**124·Stanton Carpet.** Renowned for providing sophisti- cated style featuring Wilton patterns and sisals to printed carpet and unique area rugs. For a free brochure, call (800) 452-4474.

**125-127·Stark Carpet Corp.** Circle (#125) for catalog containing many of the company's designs and color- ways, $10. Circle (#126) for An American Approach to Antique Carpets, 4-volume set, $150, or circle (#127) for one volume, $50.

**128·Tufenkian Tibetan Carpets.** 200-page full line cat- alog ($20) presents the Tibetan rugs individually, immersing you in Tufenkian's creative artistry. For a free brochure, call (800) 452-4474.

**129·Wools of New Zealand.** Enhance your home with the long-lasting beauty of Wools of New Zealand brand carpets. For information, call (800) 452-8864 or visit www.woolsnz.com

**130·Woven Legends®/Black Mountain Looms®.** Full- color brochure shows range of colors available when natural dyes and hand-spun wool are used creatively. Free of charge.

## FURNITURE

**131·Please send me all of the free items in this category.**

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**133·Avery Boardman Ltd.** Send away for our 180-page catalog and custom upholstery reference guide, $35. Visit us at www.averyboardman.com



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**134 • Barlow Tyrie.** "The English Garden Tradition." Since 1920, our solid teakwood outdoor, garden and leisure furnishings have "weathered" the test of time. Literature, $3.

**135 • Bausman & Company.** Complete catalog of all items in the line, price list and finish color chips, $50 (refundable with initial order).

**136 • Bernhardt.** Furniture makers since 1889. Offering a variety of catalogs for living room, dining room, and bedroom. Call toll-free, (877) 200-4905 or visit www.bernhardtfurniture.com

**137 • Brown Jordan.** The premier manufacturer of fine casual furnishings for the home since 1945. For more information, call (800) 743-4252, ext. 221.

**138 • Brueton.** Please send away for more information and free color photos of our products.

**139 • California Closets.** When you organize your home you simplify your life. We offer a wide variety of solutions customized to meet specific needs in every area of your home. Call (800) 336-9195.

**140 • Charles P. Rogers Brass & Iron Beds.** Original 19th and 20th century headboards, beds, canopy beds and daybeds. Call (800) 272-7726. Catalog and price list, $1.50.

**141 • Councill Companies.** Full, four-color catalog shows all of the products offered in our Carnegie Hill Collection, $15. Visit us at www.councill.com

**142 • Decorative Crafts, Inc.** Importing the finest Italian furniture for over 70 years. Free, full-color catalog available. Visit us at www.decorativecrafts.com

**143 • Design Centro Italia.** Your resource for the best in Italian design. Discover contemporary, modern furniture from over 60 premier Italian manufacturers. Visit us at www.italydesign.com

**144 • Devon Shops.** Preview Devon's collection of hand-carved formal and country French and English furniture. Each piece is carved by hand on our premises. Free brochure.

**145 • Drexel Heritage.** Introducing the contemporary sophistication of the Insignia Collection and featuring the soft gracefulness of the Corbel Collection.

**146 • Elijah Slocum.** Two looseleaf volumes of full-page color photos of handmade English furniture, $125 (full refund against first purchase).

**147 • Francesco Molon Giemme.** Collections include exceptional reproductions of classical styles from Louis XVI and period 18th century England to Empire and elegant Art Deco. Literature, $25.

**148 • Frontera.com** Complete selection of furniture, ranging from traditional to contemporary. For more information, call (800) 762-5374 or visit us at www.frontera.com

**149 • George Smith.** Handmade English upholstered furniture, fabrics, wallpaper, hand-colored leather and semi-antique kilims.

**150 • Girard-Emilia.** Noted for elegant, classic furnishings. Included are a custom upholstery line and some of the finest fabrics and accessories in the industry. Literature, $55.

**151 • Gloster Furniture.** Comprehensive consumer catalog presents entire range of furniture, photographed both on location and within a detailed specification section. No charge.

**152 • GoodHome.com** Imagine decorating with real fabrics, paints, wallcoverings, upholstery and ordering what you like—all online. GoodHome.com is the only place that makes this real.

**153 • Guy Chaddock & Company.** Manufacturers of country French and English antique reproduction home furnishings that are constructed to order. Free brochure available.

**154 • Harden Furniture.** Our 20-page color brochure provides a rich sampling of solid wood furniture and upholstery in a variety of styles and finishes.

**155 • Henredon.** Biscayne—a fresh, eclectic vision of classic traditionalism, styled for today's more open, spacious interiors. Dramatic dining rooms, bedrooms, accents in a variety of textures. Literature, $8.

**156 • Henry Hall Designs.** Offers color catalogs and price lists on three distinctive collections of fine teak outdoor furniture: Chelsea Ex-Centrics, Royal Botania and Praslin Collection.

**157 • Hickory Chair.** The Thomas O'Brien Collection features classic modern furnishings created by noted designer from Aero Studios. Brochure, $12.

**158 • Kingsley-Bate.** America's leading supplier of elegant outdoor furniture in solid teak.

**159-160 • L. & J.G. Stickley.** The year 2000 will mark Stickley's 100th year as a manufacturer of premium solid wood furniture. Circle (#159) for Mission catalog, $10; circle (#160) for Traditional catalog, $10.

**161 • La Forge Francaise Ltd.** Limited-production pieces and custom-designed work: tables, chairs, consoles, chandeliers, gates, staircases, fireplace tools and screens. Brochure, $10.

**162 • Laneventure.** The collection is an eclectic mix rattan, wicker home furnishings designed for today's lifestyle. The adventure begins at home.

**163 • Lloyd Flanders.** A premier name in the casua furniture market. Renowned for both all-weather wicker and aluminum outdoor furnishings.

**164 • M. Craig Cabinetmaker.** Each piece an original in the forefront of contemporary design. Mahogany and American hardwoods are the predominant materials use More than 40 creations featured in the portfolio. $15.

**165 • McGuire Furniture Portfolio.** 100-page book featuring our classic collection of the premier rattan furniture designs. Also shown are designs from the McGuire Special Collections. $15.

**166 • National Upholstering Company.** Manufacturers of fine upholstered furniture since 1918. Made with the finest materials available, our products routine become family heirlooms.

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**168 • O. Henry House Ltd.** Manufacturer of very fir quality custom upholstered furniture to the trade. Known for beauty, style, comfort and quality. Free brochure available to the trade only.

**169 • Pearson Company.** Full-color brochure feature best-selling styles with information on top quality construction details of Pearson custom-ordered upho stered furniture, $1.

**170 • Phyllis Morris Originals.** The foremost design and manufacturer of luxurious custom furniture. Plea send $25 for the 2000 full-color portfolio, finish samp chart, specification catalog and price list.

**171 • PierceMartin.** One-stop source for upscale wic er, rattan and iron furnishings, as well as an extensiv collection of unique Eastern antiques and accessorie Call (800) 334-8701. Free brochure.

**172 • Poliform USA.** Italy's leading manufacturer of high-end closet systems, libraries, entertainment cen ters, bedroom and dining room furniture. Showrooms throughout the U.S. Call (888)-POLIFORM.

**173 • Pompeii.** Since 1955, manufacturers of highly stylized, aluminum casual furniture for the discerni consumer. Full-color catalog, $5.

**• Qdecor.com** Your online resource for home and garden needs. Consult with a design expert, read our online magazine and shop for the home. Visit us at www.Qdecor.com

**174 • Reed Bros.** Hand-carved indoor and outdoor furniture and accessories for luxury homes, hotels, restaurants and resorts. Custom woodcarving is our specialty. Catalog, $20 (U.S. only).

**175 • Serban Furniture Design, L.L.C.** Hard-bound three-ring binder with tear sheets illustrates the collection of fine hand-crafted original designs, $35.

**176 • Summer Hill.** A unique line of furniture, fabrics and wallcoverings made to last from generation to gen ation. Timeless yet fresh, the designs are created by Re Gleason. Catalog, $55.

**177 • Thomasville Furniture.** Nothing turns a house into a home like Thomasville. Send away for our free brochure or call (877) 372-5051.

**178 • Tucker Robbins Unlimited.** Aside from tribal artifacts and antiques, Robbins has his own Tukuro modern primitive furniture pieces, available in New York showroom.

**179 • Versailles Design Center.** Offering fine, hand crafted and custom-made French and Italian furnitur Send away for our free catalog.

**180 • Weatherend Estate Furniture.** Complete 200 catalog and price list available upon request at no charg

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**181 • Please send me all of the free items in this categ**

**182 • David Yurman.** Luxurious wearable modern designs—a gift from David Yurman's Cable Collection™ is certainly something special. Visit your authorized retailer at locations nationwide.

**183 • Fred Joaillier.** Since 1936, FRED has draped t likes of royalty and celebrity clients worldwide. Exclusive, exquisite designs bring in the true jewelry and watch connoisseurs. Call (800) 655-2280.

**184 • Omega.** In the conquest of space, at sea, in spo stadiums and on fashion runways, we continue to record significant moments in time on the wrists of some of the world's most outstanding personalities.

**35 • Platinum Guild International USA.** Discover e world's most precious jewelry metal—platinum. on't settle for anything less. For a free brochure, ll (800) 990-PLAT.

**36 • Roger Dubuis.** Manufacturer of supremely mplicated mechanical timepieces meriting the eneva Quality Hallmark. Each style limited to pieces. Call (570) 970-8888.

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**37 • Please send me all of the free items in this category.**

**38 • American Standard.** For inspiration, exclusive signs and help in creating your dream bathroom, rder our free 112-page book "The Collection." Visit us www.americanstandard-us.com

**39 • bulthaup Corp.** *The Essential bulthaup Book* will ll you all you need to know about furnishing your tchen as the center of home life. $24.

**40 • Canac Kitchens.** Full-color "Kitchen Planner" the ultimate guide for creating the kitchen you've ways wanted. Easy-to-read and loaded with pic- ires. $5.

**41 • Christians Interior Design.** Handmade in ngland, offering five classic styles which carry through eir range of luxury kitchens, bedrooms, bathroom and udy. The Christians Book of Furniture, $25.

**42 • Downsview Kitchens.** Design innovation and mmitment to quality makes us the premier choice in tchen cabinetry. Our 80-page color brochure, $15. nformation, (905) 677-9354

**43 • Grande Cuisine of America.** Exclusive supplier custom gas and induction suites, rotisseries and duction cooktops.

**44 • Hansgrohe.** Literature offers comprehensive formation about our high-end products and innova- ve technology. Full-line catalogs and individual oduct brochures are available.

**45 • Herbeau Creations of America.** 1900's-style rench provincial kitchen and bath fixtures and ucetry. Free brochure.

**46 • Heritage Custom Kitchens.** High-end custom abinetry can be seen in this beautiful 50-page full- olor brochure. $12. Styles include traditional, Old Vorld and contemporary.

**47 • Jacuzzi Whirlpool Bath.** Presenting the Designer Collection of whirlpool baths, shower systems, ilets and bidets, lavatories and faucetry. For a free atalog, call (800) 288-4002

**48 • Kohler Co.** Full-color catalogs covering baths nd whirlpools, showers, lavatories, kitchen and ntertainment sinks, and faucets and accessories. all (800) 4-KOHLER, ext. FA2. Brochure, $8.

**49 • Living Ceramics.** Hand-made ceramic tiles mbodying colors, textures and designs from nature, om art and from the world around us at a price you an live with.

**Miele Appliances.** Superb European dishwashers, undry products, ovens, cooktops and vacuum leaners. To speak directly to your local Miele appli- nce dealer, call (800) 579-1167; your local vacuum ealer, (800) 694-4868.

**50 • Neff Kitchens.** Extraordinary kitchen environ- ents that meet the quality and design standards that rmerly only European manufacturers could offer. iterature portfolio, $10.

**51 • Plain & Fancy Custom Cabinetry.** From merican Arts & Crafts to the warmth of Provence, our ew 40-page catalog ($12) previews these cabinetry yles and many more. Dept #AD400C.

**52 • Poggenpohl U.S.** Known for contemporary to raditional European-style kitchen and bath cabinets with onts in solid wood, veneers, lacquers, laminates and tainless steel. Literature, $18.

**53 • Robern.** Innovative mirrored cabinetry, lighting nd accessories will add beauty, storage and func- ionality to your bath or powder room. Color rochure, $1.

**54 • SieMatic Corporation.** The 130-page *SieMatic Kitchen Book* features the finest kitchen design ideas. 19.95. Call (800) 559-0753 or visit www.siematic.com

**55 • Solar Antique Tiles.** Original antique tile nuralas and industrial tiles and reproductions/custom les. Literature, $3.

**56 • VarennaPoliform.** Timeless modern designs ntegrate warm woods, glazed glass, metals and new aterials that emphasize research and development. Call 877)-VARENNA or visit www.poliformusa.com

**57 • Viking Range Corporation.** Send away for our ull product line brochure, free.

**208 • Wm. Ohs, Inc.** Exquisite hand-crafted kitchens that transport the spirit and charm of traditional Europe and early America into today's modern, premium kitchen. Brochure, $8.

**209 • Waterworks.** Carefully selected exclusive products include bath fittings, accessories, unique washstands, furniture, tile and stone. Catalog, $15. Call (800) 899-6757 or visit www.waterworks.com

**210 • Wood-Mode.** Free, full-color pamphlet includes an offer for a free Designer Literature Collection ($20 value). More information, call (800) 635-7500 or visit www.wood-mode.com

## LIGHTING

**211 • Please send me all of the free items in this category.**

**212 • Arte de Mexico.** Offering hand-forged wrought iron lighting fixtures as well as an extensive line of iron furniture. Brochure, $15. Call (818) 508-0993 or visit www.artedemexico.com

**213-214 • Christopher Norman Inc.** Circle (#213) for our free brochure on the Antibes Collection of gilded bronze swing-arm lamps. Circle (#214) for Art & Style Collection Catalog with tear sheets of traditional sconces, table lamps, floor lamps, chandeliers and lanterns, $100.

**215 • Jean Karajian Gallery/Collection, Inc.** Collection of lighting in bronze and alabaster. Specializing in decorative arts and paintings from the 1920s, 1930s and 1940s. Free literature.

**216 • Schonbek.** Founded in Bohemia in 1870, the largest manufacturer of crystal chandeliers in North America. Contemporary, traditional, retro and custom designs. Free video and literature, call (800) 836-1892.

**217 • Studio Steel, Inc.** An exceptional selection of hand-made wrought iron chandeliers, sconces and lanterns of classic reproductions and inspired original designs. Catalog, $2.

## MISCELLANEOUS

**• Amazon.com** Every day thousands of amazing items go up for bid online at sothebys.amazon.com Visit amazon.com for auctions and much more.

**218 • American Society of Interior Designers.** For our free "Knowledge and Solutions Kit," call (800) 610-ASID. To take advantage of our free interior design referral service, call (800) 775-ASID, residential; call (800) 610-ASID, commercial.

**219 • Archiped Classics.** Featuring fine cast stone urns, planters, benches and table bases. Send away for our complete catalog, $10. Available to the trade only.

**220 • Los Angeles Design District.** Full color brochure highlights L.A.D.D. members' products. Also includes area map, which lists convenient free parking destinations exclusively for patrons.

**221 • Oak Leaf Conservatories.** Custom conservatories utilizing traditional skills of British designers, craftsmen. More information, call (800) 360-6283. Brochure, $10.

**• Respond.com.** Your online shopping service. We'll find exactly what you want—from furnishings to travel planning and more. Visit us at www.respond.com

**222 • Visa.** For more information, call (888) 847-2003 or visit www.visa.com/signatureusa

**223 • WCI.** Tour ideally located properties, luxury residences and world-class amenities with WCI. Florida's premier developer of waterfront, tower and country club communities.

## TABLETOP

**224 • Please send me all of the free items in this category.**

**225 • Baccarat.** Consummately crafted in France since 1764, world-renowned for its exceptional qualities and innovative design. Offerings include decorative lighting, vases and stemware. For an authorized dealer nearest you, call (800) 845-1928. Free brochure.

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*continued from page 344*

of RKO light comedies costarring Ann Sothern brought decent returns, Raymond found artistic gratification only in the unconventional leading roles he played in independent pictures made for Jesse L. Lasky at Fox, such as the animal lover in the atmospheric *Zoo in Budapest*, with Loretta Young, and the sensitive puppeteer in *I Am Suzanne*, with Lilian Harvey, both released in 1933. It came as no surprise to the outspoken actor that in his RKO film *Flying Down to Rio* (also from 1933), the dance routines of two supporting players eclipsed him and his costar, Dolores Del Rio: He later commented that Fred Astaire and Ginger Rogers were the only ones in that picture who "knew what they were doing."

Under a full moon on June 16, 1937, a throng estimated at fifteen thousand jammed Wilshire Boulevard to catch sight of the glamorous wedding celebrants pouring into Wilshire Methodist Episcopal Church. MacDonald's attendants included Fay Wray and Ginger Rogers—who, like the bride, wore gowns designed by Adrian, MacDonald's MGM couturier. Among the full-dress ushers were actors Basil Rathbone, Harold Lloyd and Jeanette's leading man in the soon-to-be-released film *The Firefly*, Allan Jones.

After a champagne reception, MacDonald expected to spend her wedding night at a rented seaside bungalow. As the newlyweds set off, driving west along Sunset Boulevard, Raymond took an abrupt right turn at the east security gate to Bel-Air. "It's in case anybody is following us," he explained. Moments later he brought the car to a halt in front of a sprawling Tudor-style mansion at 783 Bel-Air Road.

The two-story, fourteen-room house, built mainly of stone with a steep and rolling shingled roof, was part of a two-acre hilly estate set off by dense shrubbery and towering eucalyptuses. Perplexed, MacDonald inquired, "Whose house is this?" "It's ours," said Raymond. "I bought the house, and I furnished it, and it's ours."

Even by Hollywood standards Raymond had pulled off a daring masquerade. When he purchased the house (aptly named Twin Gables) for eighty-five thousand dollars, he had the paperwork done under the married name of his and MacDonald's publicist, Helen Ferguson, in order to guarantee secrecy. The long-empty site needed extensive repairs, and for over six months Raymond executed a plan, devised with architect Kenneth Albright, to remodel the house and spruce up the grounds.

Three hours before the wedding Raymond entrusted Sylvia Grogg, MacDonald's private secretary, and Rose Coen, her maid, with the covert delivery of his wife-to-be's personal effects. "My mouth sagged open," MacDonald later recalled. "My dresses, shoes, books, records, keepsakes, wedding presents, all were in place as though we'd been living there for months.... I dreamed all my life of a place I'd call home. I found it that night."

The next morning Raymond guided his spouse from the main house to a nearby guest annex. Then they toured five levels of terraced gardens—inspired in part by Claude Monet's country home in Giverny—that offered magnificent views all the way to the Pacific. He next led her down to the kennels, which had customized compartments for each of their five dogs. A special surprise awaited her in the new stables: Alongside Black Knight, an Arabian horse MacDonald had given Raymond for his birthday the previous August, stood a snow-white Arabian mare. This was his reciprocation to his bride—her birthday was the following day. They named the animal White Lady.

In the years to come the couple often entertained on the grounds of Twin Gables. At the start of World War II they came up with the idea of "date leaves" for homesick servicemen. Every other Sunday afternoon ten sailors and soldiers from nearby camps would be whisked by station wagon to the house, where female students from USC and UCLA awaited. They swam in the swimming pool, danced the rumba and chowed down on a chicken barbecue featuring MacDonald's culinary specialty—baked beans.

Raymond was himself a captain in the Army Air Forces, and he participated in early raids over France. A well-timed furlough in June 1944 enabled him to join his wife and celebrate their seventh wedding anniversary at home, with friends Mary Pickford, Hedda Hopper, Lauritz Melchior, Ernst Lubitsch and

the Nelson Eddys on hand for dinner.

On such occasions drinks would be taken in the formal living room, where a soft green and varying shades of coral dominated the furnishings, mostly of French and Victorian influence. Near the Baldwin grand piano was an imposing fireplace framed by tile inserts. When the party moved to the dining room, two features caught visitors' eyes: the hand-carved cabinet that held Jeanette's Czechoslovakian blue-crystal stemware, and a pastel-colored mural, hand-painted by Gene's younger brother, Robert Marlow.

Except for a brief move to Manhattan in the early fifties, the Raymonds lived continuously at Twin Gables until 1964. But MacDonald's heart condition eventually forced her to cut back on the dizzying rounds of recital and concert tours, summer theater engagements and television appearances she had pursued throughout the fifties. Now, simply climbing the terraced gardens at home was a strain.

Reluctantly, she and Raymond—who at this time was working mainly in television—sold their cherished honeymoon estate and moved to a large but somewhat antiseptic apartment in a modern luxury high-rise in Westwood. MacDonald missed Twin Gables sorely.

Within months MacDonald and Eddy were known as America's Singing Sweethearts.

A year later she died. (Raymond died of pneumonia in May 1998.)

With Jeanette MacDonald's passing in 1965, a gallant moment seemed to have come to an end—a period when high romance, intense vocal beauty and grand domestic architecture gracefully and openly intertwined. In 1966 John and Michelle Phillips of the Mamas & the Papas purchased Twin Gables and redecorated the interiors; their marriage dissolved a few months later. Subsequent owners have preserved the property's Tudor feel. Today its exterior remains largely the same as it was on that moonlit evening in 1937 when Gene Raymond brought his bride there for their wedding night. □

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opposite Colbert again, playing her royal Russian husband in *Tovarich*; in real life their mothers were friends and nursed the forlorn hope that they would someday marry, but the closest they ever came was to appear companionably together on Broadway in the trifle *The Marriage-Go-Round* in 1958.)

It was Wanger who thought to cast Boyer as the Parisian thief Pépé le Moko in the 1938 melodrama *Algiers*, in which he struck perhaps his most romantic chord—speaking for many, a young bride confided to *Movie Mirror* magazine, "I felt he was looking past and through Hedy Lamarr, *to me*." The portrayal won Boyer an Oscar nomination but cost him dearly in other ways. To his chagrin, he would be eternally identified with a line that was never even uttered in the film but that was quickly seized on by comedians, parodists and even cartoonists. "I would say that that one line, more than anything else, hampered my career," he estimated, pointing out how preposterous it would have been had the script actually required him to coo, "Come weez me to ze Casbah," when he and Hedy spend the whole picture already *in* the Casbah.

Over the course of his long career Boyer partnered some of the screen's most glamorous leading ladies—among them, Danielle Darrieux in the French-made *Mayerling* (1936), in which he played Archduke Rudolf von Hapsburg of Austria; Marlene Dietrich in *The Garden of Allah* (1936); Greta Garbo in *Conquest* (1937), where his compelling rendition of that emperor nonpareil, Napoleon, earned him his first Oscar nomination; Irene Dunne in the shipboard melodrama *Love Affair* (1939), which was his personal favorite; Bette Davis in *All This and Heaven Too* (1940); Olivia de Havilland in *Hold Back the Dawn* (1941); Rita Hayworth in *Tales of Manhattan* (1942); Ingrid Bergman in *Gaslight* (1944), where his portrayal of a would-be murderer resulted in his third Oscar nomination; and Leslie Caron in *Fanny* (1961), where his role as her father brought him a fourth and final nomination. (Boyer did win an Academy Award, in 1942—a special one for his "progressive cultural achievement" in establishing in Los Angeles the nonprofit French Research Foundation to help the studios effect greater authenticity in films dealing with his homeland.)

In America, Boyer did not manage to stay single for long. On Valentine's Day, 1934, he married a dainty blond English musical-comedy starlet with the perky name of Pat Paterson, whom he had met all of a couple of weeks before. Winsome to a fault, with a heart-shaped face and wonderful skin, she was eleven years his junior. She always claimed it was his accent that made her fall in love with him. Explains Boyer's old friend the novelist Leonora Hornblow (her husband, Arthur Hornblow, Jr., produced *Hold Back the Dawn* and *Gaslight*), "No one ever said 'Paris' the way Charles did. One day he was mentioning something about going there, and I remarked to Pat, 'No one says "Paris" the way Charles does,' and she agreed: 'Every time I hear him say it, my heart flops.' " Their married life would remain to all appearances untroubled. "There were occasional brush fires," another friend acknowledged, "because, well, Charles was a Frenchman, after all, but they never amounted to anything." The few films Pat made for Fox had fizzled, so she didn't have much of a career to give up, but give it up she did for Charles; and forever after, the house revolved around him.

> "No one ever said 'Paris' the way Charles did," says a friend.

In the mid-thirties the Boyers moved into a two-story pale-beige stucco house, medium-size and of no particular architectural distinction, high in the Hollywood Hills. Inside it was comfortable, personal and stylish: a nice mixture of Charles and Pat—English touches, French touches. There was plenty of chintz in the elegant parlor, with its mirrored inset over the fireplace; a number of good Art Déco pieces scattered throughout; and pictures that the couple had collected, including works by Marie Laurencin and Jean Béraud. "They had a very large round bed in their pale-celadon bedroom," Hornblow recalls. "Designed for them, of course—you didn't exactly go into Bullocks Wilshire and buy a round bed."

The knotty-pine-paneled library housed Boyer's first editions of nineteenth-century French classics, many of which he had had sumptuously bound. (The six hundred volumes he valued most he donated to the French Research Foundation, going so far as to call it "my driving purpose in southern California.") "The books were read, and with a passion—they weren't just *there*," says Hornblow. "He was an irresistible man in part because he *knew* so much. And books were what we talked about—that was a rare subject on a Hollywood set. But then, Charles had no trace of the actor about him: He never made an entrance, never carried his notices in his breast pocket. He went about his business like an intelligent man—an architect, say, or a rare-book dealer, or a banker."

While the Boyer house was French and English, the garden was English and southern Californian. On the ridge it was rather hard to have a proper garden, but they managed. "Have you ever known an English person who had a house who didn't have a garden?" Hornblow asks, adding, "One of the reasons they moved is it was awkward living on that hill with a kid." After years of trying to conceive, Pat had given birth to Michael Charles Boyer in 1943, while Charles was off filming *Gaslight*. His costar Ingrid Bergman marked the moment: "He had a son! Champagne—everybody had to have champagne and Charles's tears falling into every glass. You'd think no one in the world had ever had a son before."

Boyer would return to his first love, the theater, periodically. He made his American debut as the French resistance fighter in Jean-Paul Sartre's *Red Gloves* (1948) but scored his greatest stage success as the title figure in George Bernard Shaw's *Don Juan in Hell* (1951)—a performance that the critic Walter Kerr recalled as "one of the most powerful, one of the most exhilarating, I have ever come across in all my crowded years of theater-going." Boyer, he rhapsodized, "rose high above Shaw's rhythms (which weren't native to him) to make the play's great final

speech a universal gale sweeping the auditorium.... Indeed, if I have one regret about the shape of his career, it is that so much of it was spent in film, where his greatest resonance couldn't be tapped."

In the early fifties, when movie stars tended to disdain the untested medium of television, Boyer shrewdly teamed up with Dick Powell and David Niven to form Four Star Playhouse, which would eventually produce as many as five hundred programs a year. He was involved in every aspect of the company's administration, appeared in some thirty of the shows himself and, as a principal stockholder, saw the small fortune he had made in films exponentially increase.

Boyer aged gracefully. "It is a very great relief to walk along the street and hear no moans," he confessed. "And yet I am not out of the public eye. And I can act. It is the happiest state imaginable." That happiness was not to last. In 1965 Michael, who was working as a dialogue director for Four Star and whom Charles and Pat prided themselves on having brought up as a "normal boy," died of a self-inflicted gunshot wound. After that, the Boyers couldn't bear living in any place where their son had been: They pulled up their Hollywood stakes and proceeded to divide most of their time between a flat in Geneva and a château outside of Cannes. In 1972 Charles briefly returned to Hollywood, cheerfully adding 137 years to his age in order to play the 210-year-old high lama of Shangri-La in Ross Hunter's musical remake of *Lost Horizon*. His final performance—opposite his happily recurring screen partner Ingrid Bergman—was in Vincente Minnelli's *A Matter of Time* (1976).

The next year he learned that Pat was hopelessly ill with cancer. Determined to keep the gravity of her condition from her, he took her to live in Arizona; it was there, ironically in a place named Paradise Valley, that they observed their final wedding anniversary. She died on August 24, 1978, as he held her hand. Two days later, just before his seventy-ninth birthday, inconsolable over the loss of Pat and despondent over his declining health, Charles Boyer took an overdose of barbiturates, ringing down the curtain on his own life. □






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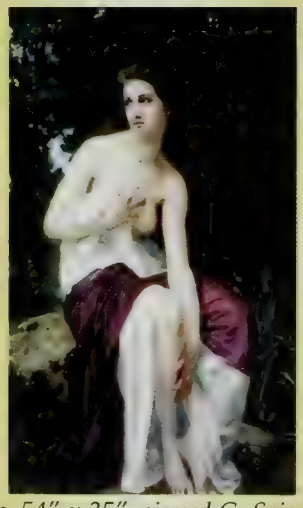
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she was in flight from her first husband, Fritz Mandl, a munitions manufacturer who was so possessive of his beautiful bride that he tried to buy up every copy of the scandalous *Ecstasy*; although he failed, he succeeded in keeping her a virtual prisoner at home, where she had "every luxury," as she later remembered, "except freedom." Having given up a staff of twenty, a dinner service of solid gold, a social life among the powerful and the repugnant (Hitler kissed her hand, Mussolini held a chair for her), the virtually penniless Lamarr was nevertheless audacious enough to turn down Mayer's first offer of $125 a week. Afterward, however, she contrived to cross on the *Normandie* with him, and by the end of the journey she was under contract to MGM at a salary four times that.

Lamarr's inauguration into Hollywood was fairly typical. Her name was changed, her English improved, her wardrobe and look created (she wore her brunette hair parted in the middle, a style soon widely imitated by stars and citizens alike), but Mayer didn't seem to know quite what to do with her at first. He loaned her out to producer Walter Wanger, for whom she played a memorable society beauty in *Algiers* (1938), a box-office success and the first of Lamarr's many roles as various kinds of breathtaking temptresses. She seduced Clark Gable away from Claudette Colbert in *Boom Town* (1940); played a beguiling Ninotchka-like Russian streetcar conductor in *Comrade X* (1940); strutted as a showgirl in *Ziegfeld Girl* (1941); appeared as Dolores, the sultry Portuguese girl, in *Tortilla Flat* (1942); and was Tondelayo, the Egyptian siren, in *White Cargo* (1942). Cast against type, she displayed genuine flair as a career girl in *H. M. Pulham, Esq.* (1941), one of her favorite roles.

Though it may not have been readily apparent, Lamarr was extremely choosy—if not extremely discerning—about her roles. She turned down *Casablanca* (1943), *Gaslight* (1944) and *Saratoga Trunk* (1946); Ingrid Bergman took her place in all three movies. In another display of independence unusual for the era, in the mid-1940s Lamarr freed herself from her MGM contract and formed her own production company, playing femmes fatales in *The Strange Woman* (1946) and *Dishonored Lady* (1947). Her career had become rather tarnished by the time she was cast, thoroughly in character, as the quintessential seductress in Cecil B. DeMille's *Samson and Delilah* (1949), which was a box-office hit and won two Academy Awards. Roles as other historical heroines followed (she was Helen of Troy, the empress Josephine, Joan of Arc), but these were in decidedly B movies. Looking back over her career, Lamarr would tell an interviewer, "What's important is to be yourself and be accepted as such—not what you look like. A person just can't live by relying on outer beauty—it fades."

Where was Lamarr most herself at the height of her fame? At home, it would appear, and with her three children. Lamarr changed houses as often as she changed husbands, her mother once told Gladys Hall, a journalist who wrote several portraits of the actress for fan magazines and was her neighbor for many years. This may be something of an exaggeration. When Lamarr first came to Hollywood, she roomed with Ilona Massey; from there she moved on to a six-room bungalow. In the early 1940s, as she grew more successful, she moved into the inevitable Spanish-style Beverly Hills spread, complete with beam ceiling and pink bougainvillea clambering over the front door.

> Lamarr shopped for antiques, furnished her own rooms, plunged her hands into her flower beds, fed her own chickens.

But the most authentic Lamarr emerged at Hedgerow, a one-story

clapboard farmhouse above Beverly Hills. There, visiting "my neighbor, Lamarr," Hall found the actress "as snugly at home in the cozy, unpretentious little house as the little house is at home in the sheltering hills." The young bride who dined off gold matured into a woman who sought refuge from the pressures of Hollywood in relaxing domestic tasks. Lamarr shopped for antiques, furnished her own rooms, plunged her hands into her flower beds, fed her own chickens. (Yes, chickens.)

At Hedgerow, Hall reported, Lamarr did not sleep in a "golden swan of a bed, canopied in cupids and chiffon." There were no "little, naughty cushions, no perfume shelf." Instead, the bedroom had plain white walls, rag rugs, fresh flowers. In the living room, Hall continued, "the chairs and divan are big and sinky, the tables low and cigarette things walk right over to your reaching hand." There was a paneled library where "you can scratch your matches on the wall if you like," a dining room festively papered, a kitchen with stenciled cabinets. "She does not need to dwell in marble halls," Hall pronounced, "in order to walk with happiness."

In time, of course, even those humble, unmarbled halls disappeared as Lamarr's fortunes faded. In later interviews she was described as living in a small apartment in Los Angeles, then in New York, then in reclusive retirement near Orlando, Florida, where she died in January at the age of eighty-six. There were whiffs of depressing impropriety (two shoplifting charges); financial desperation (two auctions of her worldly goods, including wedding rings and monogrammed nightgowns); and a curious surprise: During the virtual house arrest that was her first marriage, Lamarr listened closely to Mandl's conversations with his engineers, and in 1940, in collaboration with avant-garde composer George Antheil, she helped invent—and later patented—a frequency-hopping antijamming device for radio-controlled torpedoes. Subsequently adopted by scientists and put to use by the U.S. military, the device brought Lamarr a touch of late-in-life fame that could not be further removed from the beauty and scandal that began her career. □


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Above: William Thoms House, Worthmann & Steinbach, 1904

Left: William E. Martin House, Frank Lloyd Wright, 1903

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*continued on page 392*

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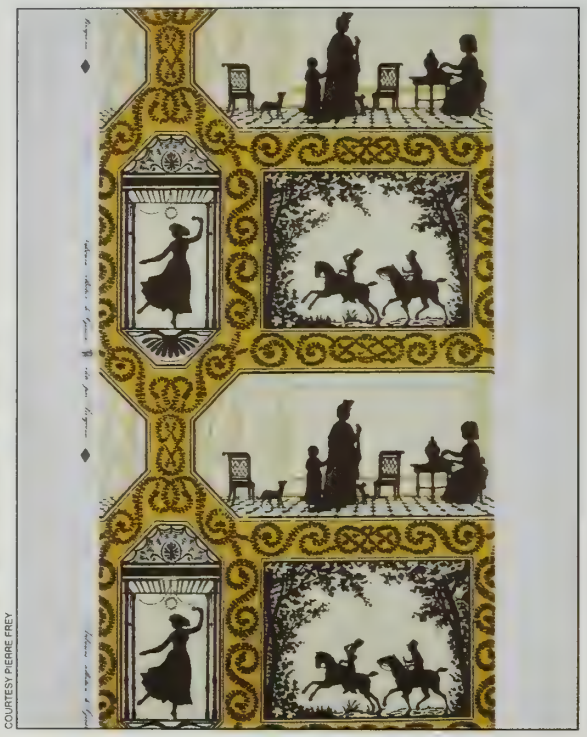
**● Donghia**

Pierre Frey, the French fabric company that is represented at Donghia in New York (212/935-3713) and Hinson & Company in Los Angeles (310/659-1400), has created its first collection of wallpapers. One, called *Valsonne*, shows silhouettes in early-19th-century costume engaged in various activities—horseback riding, dancing, pouring tea. The design comes from the archives of Braquenie, the 200-year-old French firm that Pierre Frey acquired a few years ago.

*Minton* depicts carefully rendered cups and saucers, with few repetitions of pattern. *Espalier*, predictably, has a slender trunk going up the middle of the design with straight branches trained out from it at right angles; whimsically, each branch sprouts an assortment of different leaves.



COURTESY PIERRE FREY



COURTESY PIERRE FREY

**Pierre Frey's first wallpapers: *Minton*, far left, and *Valsonne*, left**

***Your Move*, below left, the latest fabric from Pollack & Associates**

**● Goralnick Buchanan**

Charles Miller, a new Los Angeles company (323/650-4275) represented in New York at Goralnick Buchanan (212/644-0334), makes furniture derived from 17th- and 18th-century European originals. Interesting pieces include a Jacobean-style table, with curving Mannerist stretchers connecting seven barley-twist legs, and a Chinese Chippendale–style chair.





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**● Pollack & Associates**

*Your Move* is a jacquard from Pollack & Associates (212/421-8755) that is available in several color combinations. One of them, chameleon, has a green background with squares bordered in red, pink and purple, within which are checkerboard patterns in white and the same green as the background.

Pollack, always in pursuit of avant-garde designs, has formed a relationship with the Alpha Workshops, which commissions artists with AIDS to make paintings that are then adapted to fabric patterns. *Pinball Wizard*, from Pollack's Alpha Workshops Collection, is composed of loose rows of concentric squares atop concentric circles. Where the density of the paint varied in the original artwork, different techniques and thicknesses of yarn have been used to suggest the same shadings. It comes in blue haze, peanut, key lime and cayenne.

***Rangoon*, right, a new weave from Summer Hill, and a Charles Miller chair, left**

**● Summer Hill**

California-based Summer Hill, which has its own New York showroom (212/935-6376) and is represented by McRae-Hinckley (415/626-2726) in San Francisco, is offering witty versions of traditional designs. *Katmandu Ribbons* presents a twist on a floral print by threading broad, leopard-print ribbons in a rippling pattern among the blossoms, and *Rangoon*, a stripe, comes in several combinations, including green and beige.



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*continued on page 394*

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## FABRICS LAIR

Moths seem to attach themselves to 19th-century fabrics, so I have a lot of 17th-century textiles," says **Peta Smyth** (right), a London dealer of antique fabrics and tapestries. Her inventory is vast, with some 1,000 textiles in pieces ranging in size from documents to large hangings. She also sells tassels, trims, needlework, cushions, pillows and fringes, as well as draperies (all, below). Moths notwithstanding, she maintains a variety of 19th-century draperies—"18th-century draperies are tricky because often they're not the right color or shape"—since many of her clients want antique window treatments for their residences. "I buy from private clients—I love it when they bring me a box of fabrics from Grandma—and at auction, and I have a great deal of luck with the Paris dealers because the French looked after their fabrics, putting them away seasonally," says Smyth, whose customers include **Nicholas Haslam** and designers at **Sibyl Colefax & John Fowler**. Peta Smyth—Antique Textiles, 42 Moreton St., London SW1V 2PB; 44-171-630-9898.



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A line of traditional and contemporary floor and bracket lamps designed by **The Wiseman Group** is popular with **Vicente Wolf** and **Ike Kligerman Barkley**. "The Huntington Collection is doing great, and we're adding to it," says Greg Nuciforo of the Bay Area lighting company Phoenix Day. The gallery bracket (above), which comes in ten finishes, is a favorite. At Nancy Corzine, 212/223-8340 and 310/652-4859; Thomas Job, 312/822-9944; and Sloan Miyasato, 415/431-1456. □

## SERVING UP WALL STYLE

Their wall treatments have a great feeling," **Lisa K. Jackson** says of decorative painters **Esther Carpenter** and **Damon Bopp**. "I started experimenting in my apartment when I moved to California to work at the Four Seasons in Newport Beach," says Carpenter, a former professional chef, "and I guess m[illegible] in cooking spilled ov[illegible] painting." She and Bopp, recently moved to New York and will continue painting with Carpenter on both coasts, are well versed in stenciling, glazing, *faux-bois* and *faux-marbre*. "I enjoy creating allover wall patterns that look authentic with the style of the house," she says. "William Morris is one of my inspirations, and I tend to use classical references, but I also like receiving direction from designers." Esther Carpenter, 310/828-0964.



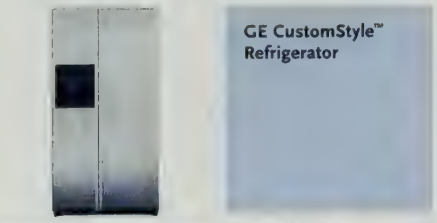
ANTHONY CUNHA

A William Morris–inspired design painted by Esther Carpenter




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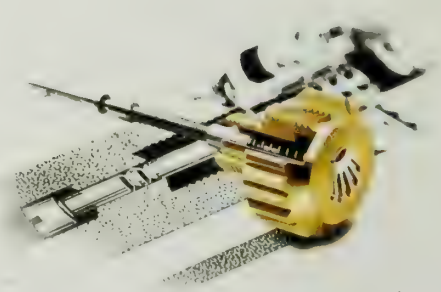
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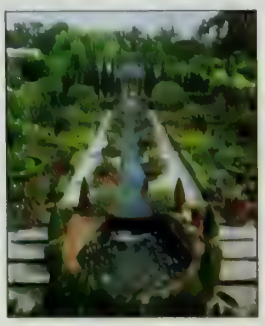
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COVER: Elton John's garden at his English estate in Old Windsor. Garden design by Rosemary Verey. Photography by Mary E. Nichols. INSET: Portrait by Peter Freed. See page 180. ABOVE RIGHT: The study in a house on Patmos. Photography by Scott Frances. See page 222.

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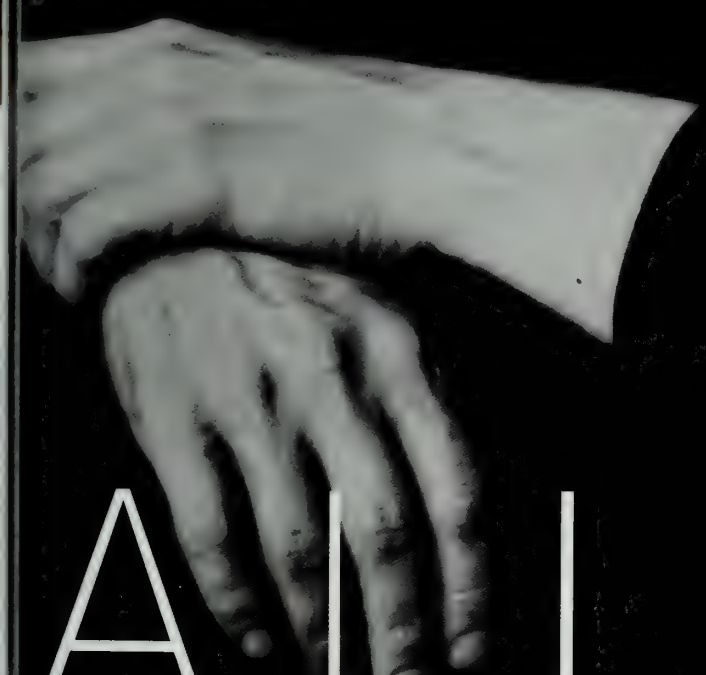

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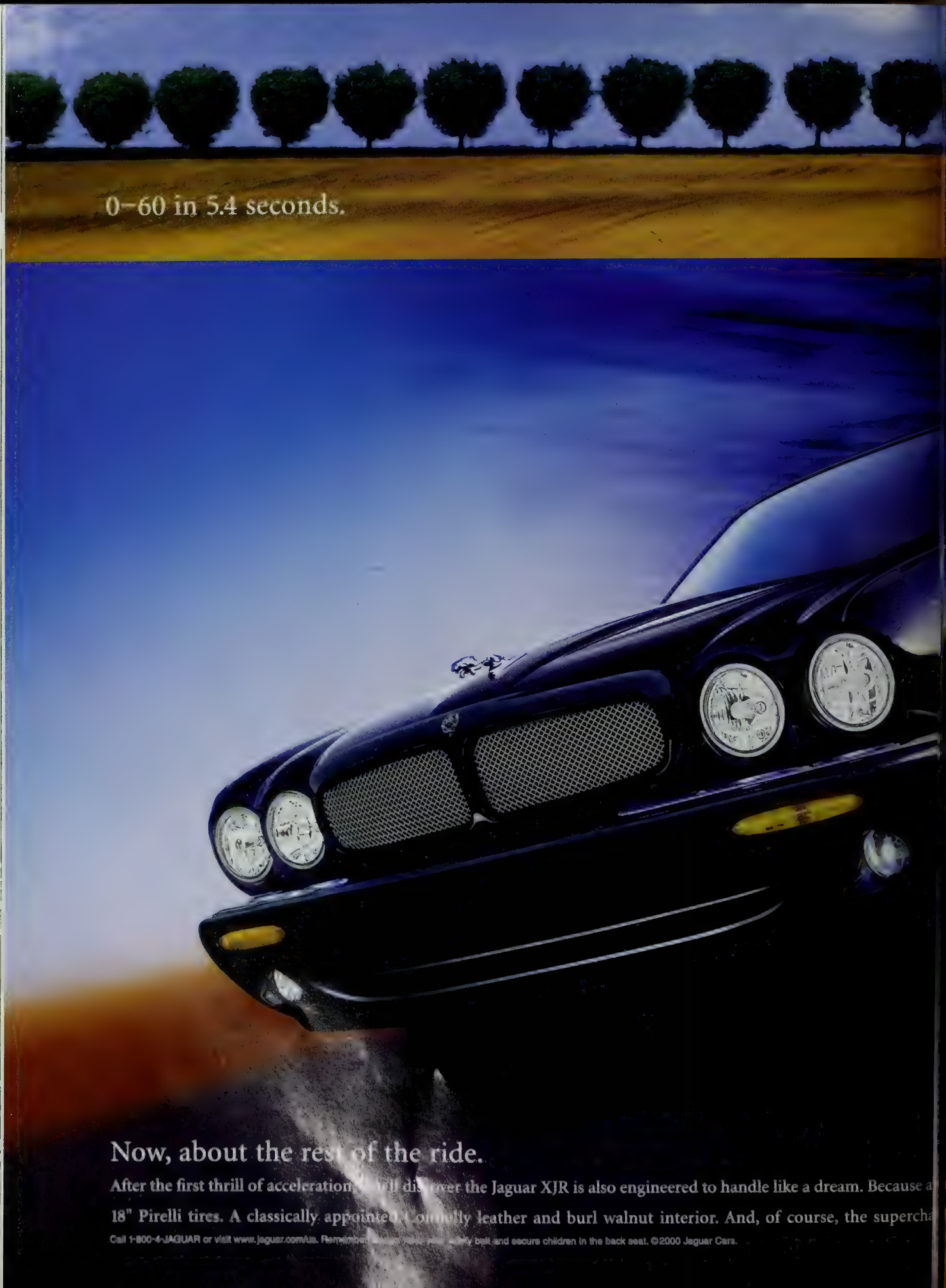



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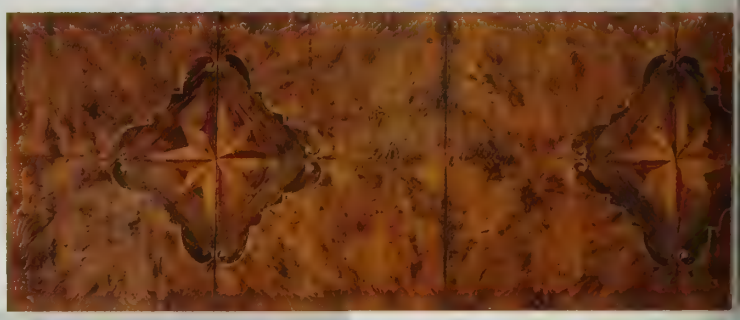
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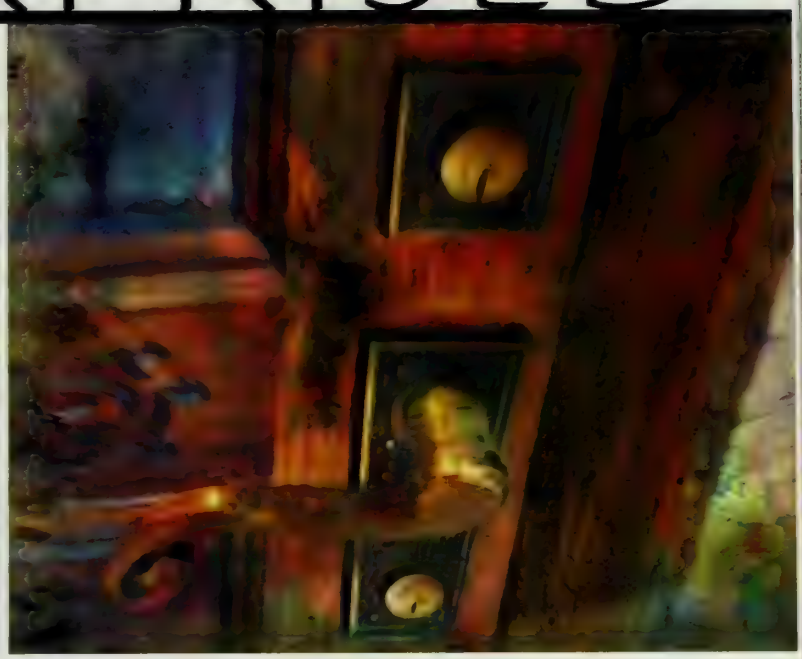
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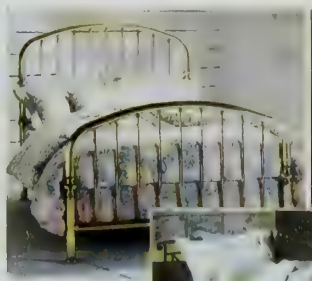
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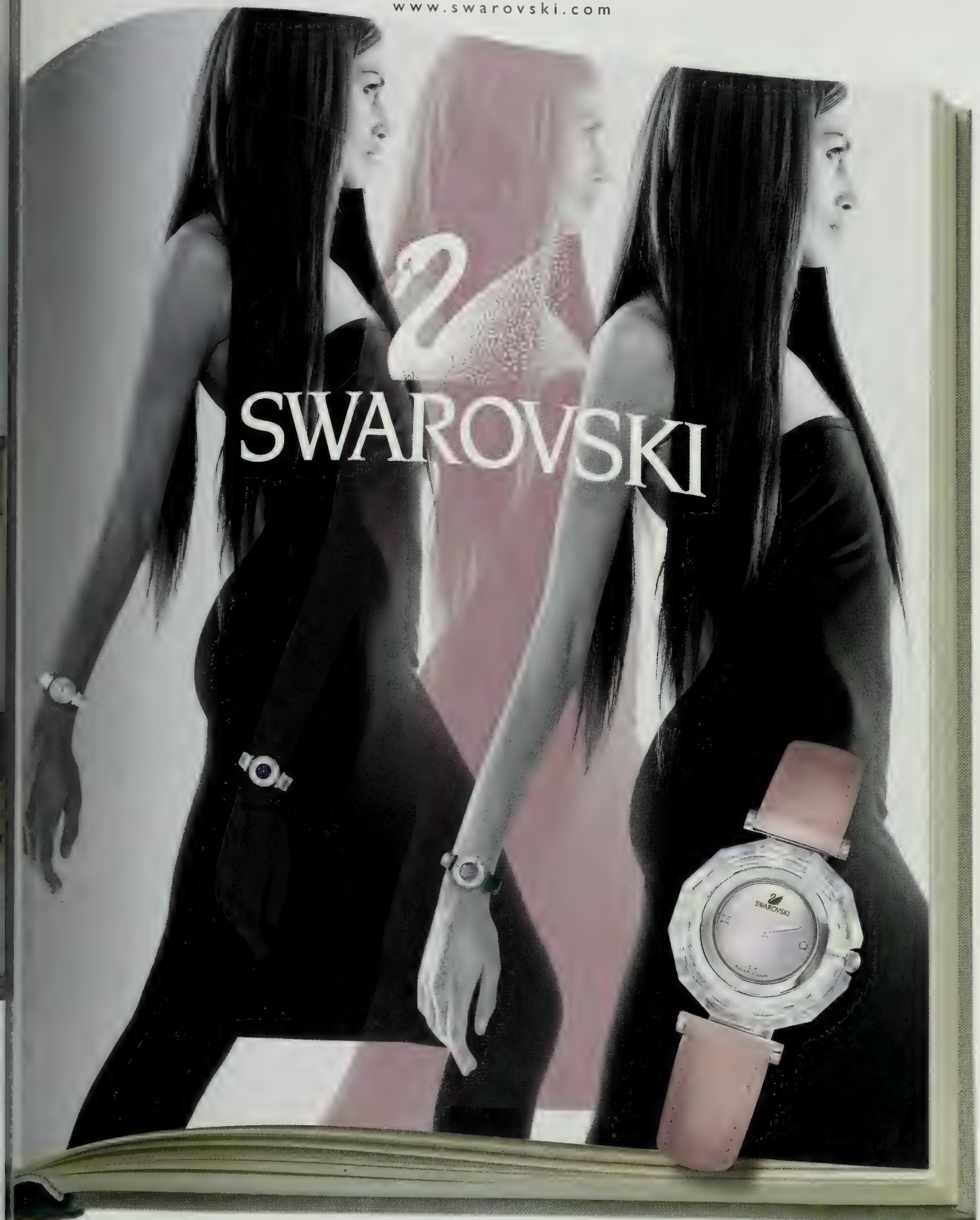
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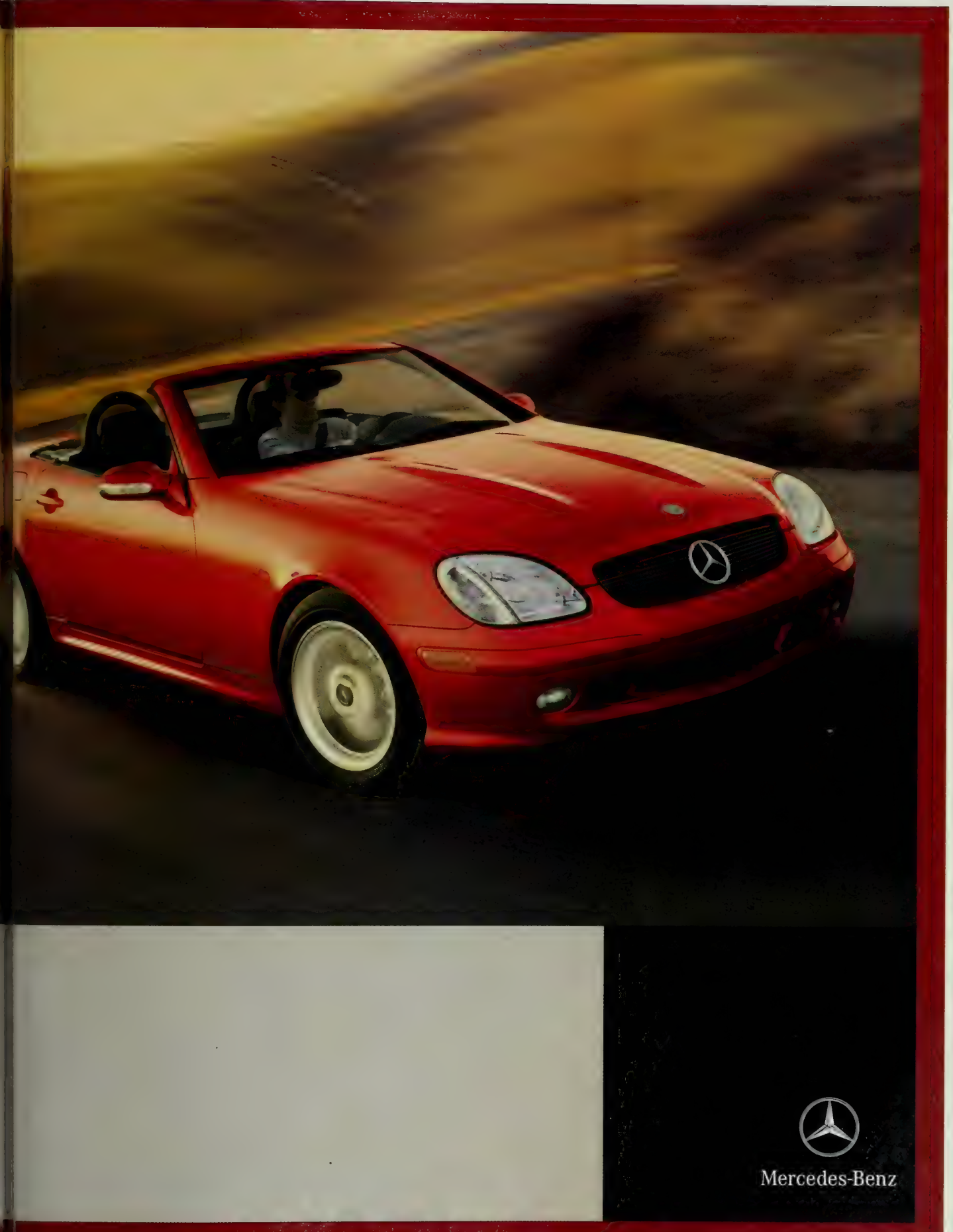


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# "AS A LONGTIME SUBSCRIBER, I LOOK FORWARD TO YOUR BEFORE AND AFTER ISSUE."

How Tony Duquette would have loved the article about him in the January 2000 *Architectural Digest*. He would have been thrilled to be included with his beloved Elsie, Frances, Billy and Syrie, all of whom were so kind to him in his early years and who helped to put him on the map. All of us who loved him so much and admired his extraordinary work thank you for your kind words, delightful insight and fresh approach to his lasting talents. The Interior Design Legends issue is by far the most important to date of any of the shelter magazines.

HUTTON WILKINSON
WEST HOLLYWOOD, CALIFORNIA

As a longtime partner of William Pahlmann, I would like to thank you for acknowledging his contributions to the world of interior design (January). Bill was on the board of directors of Parsons School of Design for many years and won a scholarship to study in Paris. He once took a group of four hundred and fifty decorators to Europe because he felt strongly that designers needed to travel and be exposed to other influences. Many homes that had previously been unavailable to the public were opened to him. In Vicenza he started the renovation of an Andrea Palladio house, and a plaque by the door dedicates the building to him.

JACK CONNER
TLAQUEPAQUE, JALISCO, MEXICO

I want to thank you, because now I am privy to a whole new world. Until your January issue, I had no idea how many interior designers there actually were. I was particularly taken with the design legends. Almost everyone's work left me in awe. The color and splendor of their rooms took my breath away—if it weren't for the magic of photography, I would never believe that anyone could put so much color and life into a room.

IZZIE LEMIEUX-GIARDINI
KLAMATH FALLS, OREGON

As a longtime subscriber, I look forward to your Before and After issue. Congratulations to Penny Drue Baird ("Before and After: East Hampton Restoration Drama," February 2000) on an amazing transformation.

BRIAN TYSON
DEERFIELD, ILLINOIS

I really appreciated your inclusion of "Cottage Industry" in the February issue. That undertaking turned two shacks into exquisite gems. Please do more stories on projects of this scale.

TERENCE RAFFERTY
ST. PAUL, MINNESOTA

Through the years I have saved my copies of *Architectural Digest*, but your March 2000 issue will be treasured forever. The cover story on Tina Turner (Architectural Digest Visits) was a masterpiece of text and photography.

CAROLYN WORRELL
GLOUCESTER, VIRGINIA

Robert Pinsky's "Rhythms of the Shore" (Guest Speaker, March) brought back vivid memories of growing up in Long Branch, New Jersey. I have yet to find the taste of Max's Hot Dogs reproduced. A swim around the fishing pier sometimes got a smile from a pretty girl down for the weekend with her family.

ALEX D. BRICKLER
TALLAHASSEE, FLORIDA

There is no need for me to trek from the red clay of Georgia to the grainy sands of Long Branch. I have seen, heard and smelled its vibrancy through Robert Pinsky's poetic canvas.

ROBERT S. GEER
ROSWELL, GEORGIA

I enjoy reading the articles in *Architectural Digest*. As a result, I have redecorated my house and my business many times.

GUY L. SMITH
RICHMOND, VIRGINIA

The editors invite your comments, suggestions and criticisms.
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*The American country house has entered a new century, and next month's special issue reflects the new spirit of country living. In Westchester County, New York, Sills Huniford blends urban sophistication with relaxed comfort in a turn-of-the-century millhouse. Also in New York, Shelton, Mindel & Associates applies a contemporary perspective to a rustic house and barn. Off the coast of South Carolina, Victoria Hagan creates a breezy getaway for clients, and in Big Sur, California, architect Mickey Muennig constructs a striking house set into a hillside above the ocean. Tigerman McCurry designs a classic vacation house in Michigan, folk dealers Kenneth and Ida Manko escape to a mountaintop in Maine, and actors Michael J. Fox and Tracy Pollan unwind in New England. In addition, we present wonderful houses in Aspen, Jackson Hole and Minnesota. But if owning a second home sounds too perfect, Tobias Wolff contributes a chastening—and wildly funny—reminder of what can go wrong.*

***Paige Rense***
*Editor-in-Chief*

**Gini Alhadeff**'s memoir, *The Sun at Midday: Tales of a Mediterranean Family*, was issued in paperback by The Ecco Press in 1998.

**Avis Berman** is the editor of an updated version of *The Artist's Voice: Talks with Seventeen Modern Artists* by Katharine Kuh (1962), which was recently published by Da Capo Press.

**Irene Borger** is the artist-in-residence at AIDS Project Los Angeles and the program director for the CalArts/Alpert Award in the Arts.

**Patricia Leigh Brown** writes about design and architecture for *The New York Times*.



**Scott Frances** is an *Architectural Digest* contributing photographer. His work has appeared in *Vanity Fair*, *Vogue* and *The New York Times Magazine*.

**Peter Garrison** writes frequently about automobiles and aviation for [illegible]é *Nast Traveler*, *Air & Space/*[illegible]d *Flying*.



**Sally Griffiths** is a freelance writer based in London. Her book *The English Country Cottage* was published in 1998 by Friedman/Fairfax Publishers.

**Carl Hiaasen**, a journalist and novelist, is the author of *Sick Puppy*, which was published in January by Knopf.

**Elizabeth Lambert** is an *Architectural Digest* contributing writer who lives in London.

**Patricia McColl**, an *Architectural Digest* contributing writer based in Paris, has written about style for *The New York Times Magazine* and the *International Herald Tribune*.

**Victoria Newhouse** is an architectural historian. Her book *Towards a New Museum* was published in 1998 by The Monacelli Press.

**Mitchell Owens**, an *Architectural Digest* contributing writer, is working on a biography of Pauline de Rothschild for Clarkson Potter.

**Michael Peppiatt** curated a retrospective exhibition of Zoran Music's paintings, to be shown at the Estorick Collection of Modern Italian Art in London from June 2 to September 17.

**Prince Michael of Greece** is the author of *The Crown Jewels of Europe*, *Imperial Palaces of Russia*, *Nicholas and Alexandra: The Family Albums* and *La Bouboulina. Living with Ghosts* is his latest book.



**Philippe Seulliet**, a journalist based in Paris, writes frequently about interior design for several European publications.

**Andrea Truppin** has contributed articles to *The New York Times*, *Architectural Record* and *Architecture*.

**Nicholas von Hoffman** is an *Architectural Digest* contributing writer. Among his many books are *Make-Believe Presidents*, *Capitalist Fools* and *Citizen Cohn*.

**James S. Wamsley** is the author of seven books, including *American Ingenuity* and *The Brandywine Valley*.

**Cynthia Zarin** is a poet and critic. Her new book for children, *Wallace Hoskins, the Boy Who Grew Down*, was published last September by DK Ink.




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# AD at LARGE



AMY ARBUS

## BULLISH ON BIEDERMEIER

Thirty years ago I couldn't give Biedermeier furniture away," says **Niall Smith**, who opened his first antiques shop in 1969 in Manhattan (a second shop, in Greenwich Village, followed). "Then there was the famous show at the Victoria and Albert Museum in 1975. I had some secretaries for $350, and within a month of the show's opening I had sold six of them." Smith's steadfast passion for the style, which was produced between 1815 and 1835 in Russia and parts of central Europe, has made him a Biedermeier expert. "He has the best eye in town, no matter what he selects," says **Michael Graves** (left, at the shop), a Smith client for more than 20 years. "It's not the standard stuff—there's always a measure of uniqueness." Niall Smith, 96 Grand St., New York, NY 10013, 212/941-7354; 344 Bleecker St., New York, NY 10014, 212/255-0660.

## THE PRINTS OF BRUTON STREET

London's real estate market seems to be buoyant, and people are looking around for affordable art," says antiquarian book dealer **Bernard Shapero**, who recently opened a second shop off Bond Street, where he maintains an inventory of about 10,000 antique prints, photographs, maps and watercolors. Decorators such as Christopher **Vane Percy** have be[illegible] new two-floor gallery [illegible] Street, in the heart of L[illegible] art and antiques neighbo[illegible] to look at Shapero's selecti[illegible] natural history and architec[illegible] prints. His stock might include James Pollard's depiction of the General Post Office (right), published in 1830; Canaletto's view of St. Paul's, which the Venetian engraver Fambrini printed ca. 1750; and a Piranesi drawing of the Colosseum. "We try to carry a range of American work, since a lot of it was printed in Europe," says Shapero. "We have Audubon birds and [illegible]imals as well as drawings of [illegible]rican Indians by McKinney [illegible]ll and Bodmer." Shapero [illegible]24 Bruton St., London [illegible]: 44-20-7491-0330.



COURTESY SHAPERO GALLERY

*continued on page 36*

Cartier



# AD at LARGE


JIM MCHUGH

## BEETON'S TILE TIP

The tiles are made by hand, not stamped out," **Thomas Beeton** says of the stonework at **Concept Studio** in southern California. "Karen Bishop offers an individual point of view that has almost disappeared in this race designers are in to have their own brands." Concept Studio shows several lines of handmade tiles (right), but Beeton (left, at the showroom) has Bishop doing custom jobs. For a 1929 Andalusian-inspired house, she is reproducing damaged tiles. "She's made the new ones look remarkably old," says Beeton. "For a bath in another house, she's making limestone tiles carved with shell patterns that she researched in books and museums." Concept Studio, 2720 E. Coast Hwy., Corona del Mar, CA 92625; 949/759-0606.


JIM MCHUGH


JIM MCHUGH

## FRESH DECO IN NEW YORK

Each time a book is published about a relatively unknown 1930s or '40s designer, the prices go crazy," says New Yorker Audrey Friedman, whose **Primavera Gallery**, showing 20th-century decorative arts, is visited by designers with **Peter Marino** and **Jed Johnson & Associates**. "When word was out that a Maxime Old book was coming, pieces went from $6,000 to $30,000. Jean-Charles Moreux's things are $65,000 now that there's a book about him. Even at those prices the furniture is selling fast." This poses no problem for Friedman, who, during her three decades as a dealer, has continually discovered new areas of collecting. "I bought my first piece of furniture, a Jean Pascaud 25 years ago, when no one cared who he was and people were busy buying Ruhlmann, Chareau and Arbus. Now there's virtually no Art Déco to be bought."




JOHN LEI

**A Pascaud sideboard and a Moreux taboret, left, at Primavera**

The current focus at Primavera, which Friedman owns with her husband, Haim Manishevitz, is on 1930s through '60s European furnishings. "Some of these pieces have a Neoclassical flavor, which is easy to mix with other styles and periods," she notes. At Primavera are a mahogany sideboard with ebony-and-bronze inlay by Pascaud, a Boisseau rug from the 1940s, a pair of Moreux tabarets, a large reverse-painted mirror by Max Ingrand, a Pierre Pansard carved wood sideboard that has mirrored doors painted on the inside with a wild design and a Jacques Quinet sofa on tall wood legs. Primavera Gallery, 808 Madison Ave., New York, NY 10021; 212/288-1569.

*continued on page 38*

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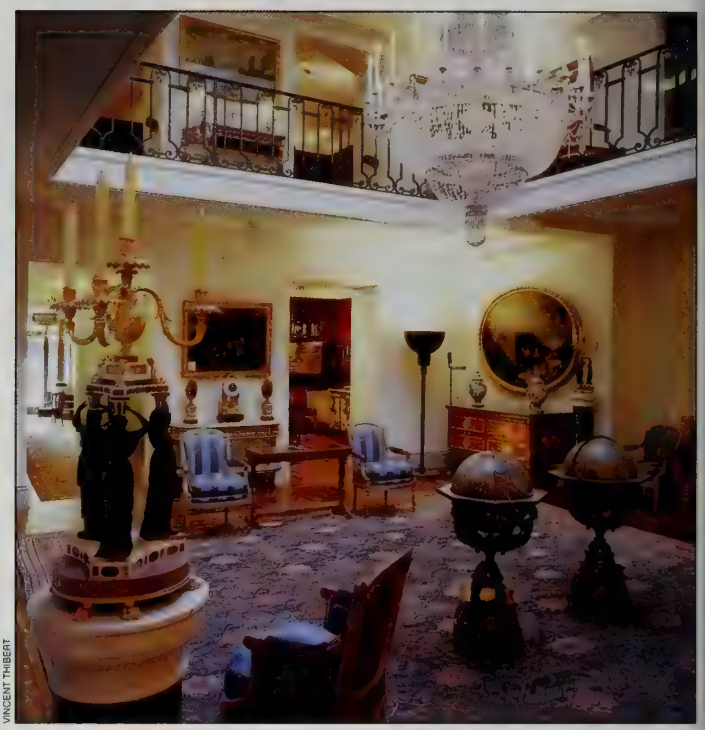
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# AD at LARGE

## A NEW AVELINE



VINCENT THIBERT



VINCENT THIBERT

A month after the opening, the guest book on the Boulle commode in the cranberry-velvet-walled entrance hall of **Aveline**, Jean-Marie Rossi's new grand gallery, is filled with raves for the 8,600-square-foot space (above right) and its contents.

"Aveline is very important," says **Claudio Briganti** (above, in the gallery). "Rossi dares to show things others wouldn't. He can always find the object or the piece of furniture that's different. He has taste and culture."

Rossi, who has been a leading Paris antiques dealer for 44 years and moved to larger quarters on the Right Bank, near Jacques Perrin and Ariane Dandois, has carefully labeled every piece, often including the provenance. A pair of five-foot-tall Qianlong famille rose lidded urns originally belonged to the English Lord Burton, and a Louis XV *bureau plat* was a gift to Empress Catherine II of Russia from Frederick the Great. Aveline, 94 rue du Faubourg St.-Honoré, 75008 Paris; 33-1-42-66-60-29.

## BRITISH GENERAL



JONATHAN PILKINGTON



JONATHAN PILKINGTON

**A ca. 1825 Irish cellarette, above, at Harris Lindsay, right**

Some of our antiques are austere and some are vulgar, but they all have a point of view," says Jonathan Harris of **Harris Lindsay**, which recently relocated to London's West End. "People who aren't sure what they like quickly define their taste in our gallery. They see things they think are either wonderful or horrible." Calling himself one of the last generalist dealers in London, Harris sells an array of works of art from the 16th century to the 19th to **Lady Victoria Waymouth**, **Jane Churchill** and other clients. On the austere end of the spectrum is a late-17th-century French carved and engraved ebony rectangular mirror. In contrast, there is an Irish-made cellarette, ca. 1825, shaped like a Roman marble bath and a hoop-back Russian armchair with scrolled arms joined to the seat by dolphin heads. Harris Lindsay, 67 Jermyn St., London SW1Y 6NY; 44-20-7839-5767.

*continued on page 42*



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# AD at LARGE




## LITTLE ITALY IN L.A.

On a visit to southern California several years ago, Italian architect and interior designer Eugenio Manzoni and his partner, Brian Pinto, a modeling agent, were so taken by the climate—both weather and business—that they decided to set up shop in Los Angeles. At **Pegaso International**, which has caught the attention of L.A. designers, the pair sell 20th-century Italian design, an eclectic mix of antiques, and American paintings. "I was born between two significant periods in Italian design, the 1940s and the '60s," says Manzoni. "My parents were interior designers, and I knew all of the important people—Gio Ponti, Umberto and Cesare Cassina, the Borsani group. Now I'm back to that period, selling those things." But, he notes, "I love the connection with old periods—Neoclassical and Empire—and I believe in combining styles, as long as all the pieces are of good quality." The inventory at Pegaso reflects his intention: There is furniture by Ponti (his 1950 Egg chair, left, is a classic), Ico and Luisa Parisi, Carlo Mollino, Ettore Sottsass and others alongside the odd 12-panel Chinese coromandel screen and an 18th-century Venetian mirror with cobalt-blue accents (above). Pegaso International, 8117 Melrose Ave., Los Angeles, CA 90046; 323/655-8117.




## WASHINGTON ESTABLISHMENT




Joe Miller is a Washington, D.C., institution," **Todd Davis** says of the Georgetown antiques purveyor. "He provides antiques on the same level as dealers in New York." **Miller & Arney Antiques** opened in 1973 and carries mainly 18th- and 19th-century English and Continental furnishings, such as a Biedermeier sofa (right) and a ca. 1780 French green mirror, with a few American pieces mixed in. "We've probably sold something to everyone in D.C.," says Miller. "There used to be an interest in mostly very conservative English and American 'brown furniture,' but the town has evolved, and so have we. Now we see people buying more European furniture and using objects in new ways—for example, adapting columns, zinc finials and other architectural elements as decorative accessories." Besides stocking basic items (sets of chairs and dining or side tables), the shop specializes in various types of light fixtures, including a ca. 1860 French bronze chandelier (left). Miller & Arney Antiques, 1737 Wisconsin Ave. N.W., Washington, DC 20007; 202/338-2369.



*continued on page 44*



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## FLORA AND VICTORIANA



JIM MCHUGH



JIM MCHUGH

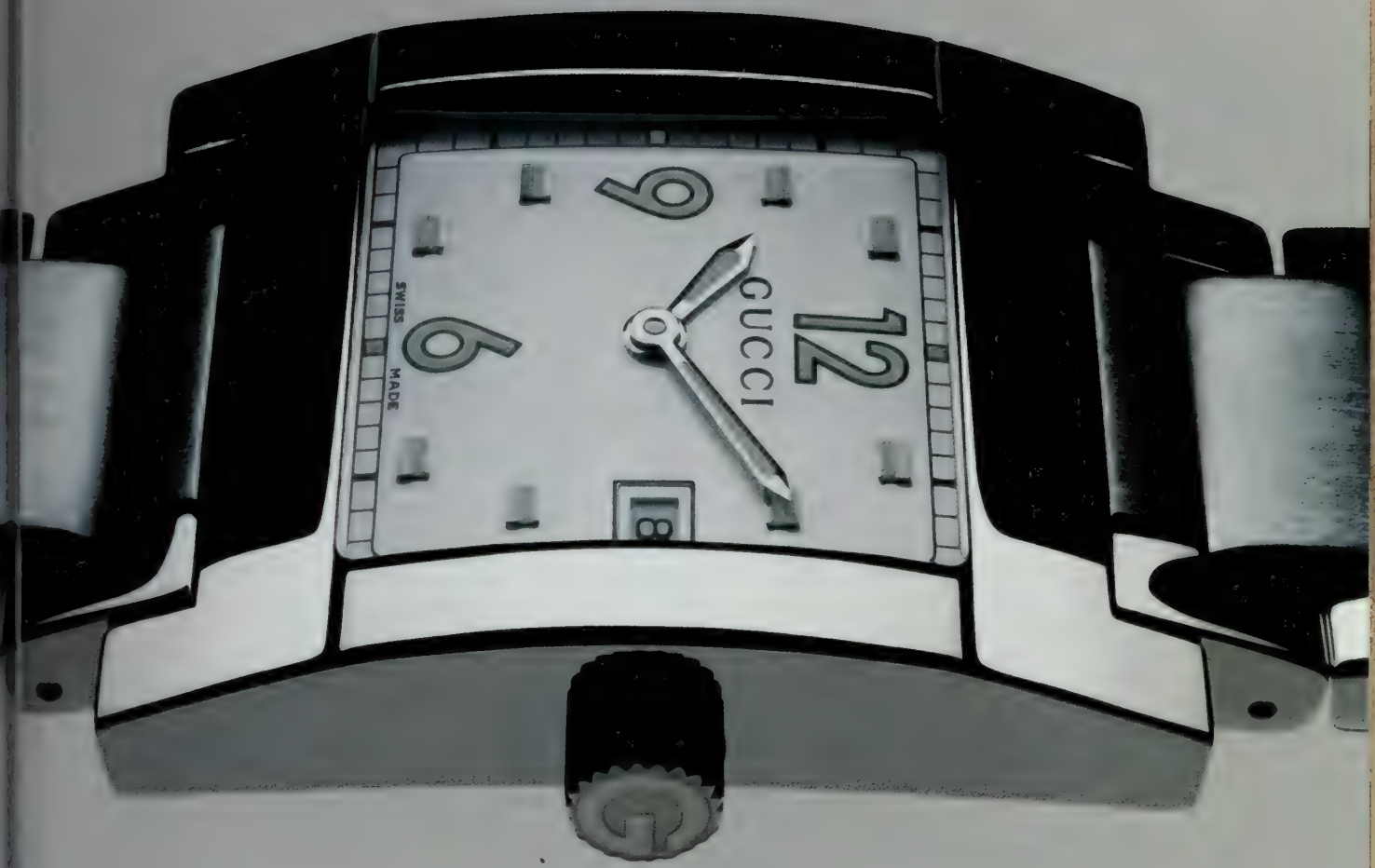
I'd always had antiques, but I couldn't handle that end of the business by myself, so I decided to collaborate with Deborah Warren," says David Jones, who has given over the front of his florist shop (above right) to **Midsummer Common**, the antiques business Warren previously had in Santa Monica. Warren (above, with Jones) has dealt in French and English furniture since 1986, and over the years she developed an interest in vintage English quilts and linens. "My favorites are the linens that nuns embroidered for the trousseaux of wealthy girls, who sometimes had 400 sets done before the wedding. Some weren't even used," she says. "The whole-cloth quilts that were produced by professional quilt makers also tell a lot about society in the 19th century. The larger the quilt, the higher the owner's station in life. A doctor's quilt was called that because it was put on the bed only when the doctor called." Midsummer Common, 450 N. Robertson Blvd., West Hollywood, CA 90048; 310/659-6653.

## TAPESTRY FAMILY IN FRANCE



We've noticed that designers more and more are trying to choose the carpet before they decide on the upholstery and drapery fabrics," says Nicole de Pazzis-Chevalier, whose husband's family owns the renowned **Galerie Chevalier** in Paris and **Chevalier Conservation**. "It saves time, because the scarcity of large decorative carpets and tapestries makes it difficult to do it the other way around." The Chevaliers work with many of the world's top interior designers—**Jacques Garcia** and **Jacques Grange** in France and **Thierry Despont**, **Craig Wright** and **Anthony Ingrao** in the U.S.—in addition to museums such as the Louvre and the Boston Museum of Fine Arts.

Although known for 18th- and 19th-century Aubussons and Savonneries ("We have a waiting list for 18th-century French rugs," says Pazzis-Chevalier), the gallery stocks dozens of Persian and Caucasian carpets. "We recently showed an 18th-century yellow Chinese carpet that was very striking," she says. An example of quality and rarity in the inventory of more than 130 Beauvais, Gobelins and Aubusson tapestries is a late-17th-century Beauvais of a port scene viewed through a clearing in a forest (left). Galerie Chevalier, 17 quai Voltaire, 75007 Paris, 33-1-42-60-72-68; Chevalier Conservation, 64 blvd. de la Mission-Marchand, 92400 Courbevoie, 33-1-47-88-41-41. □




# GUCCI

timepieces

neiman marcus

# SABZI

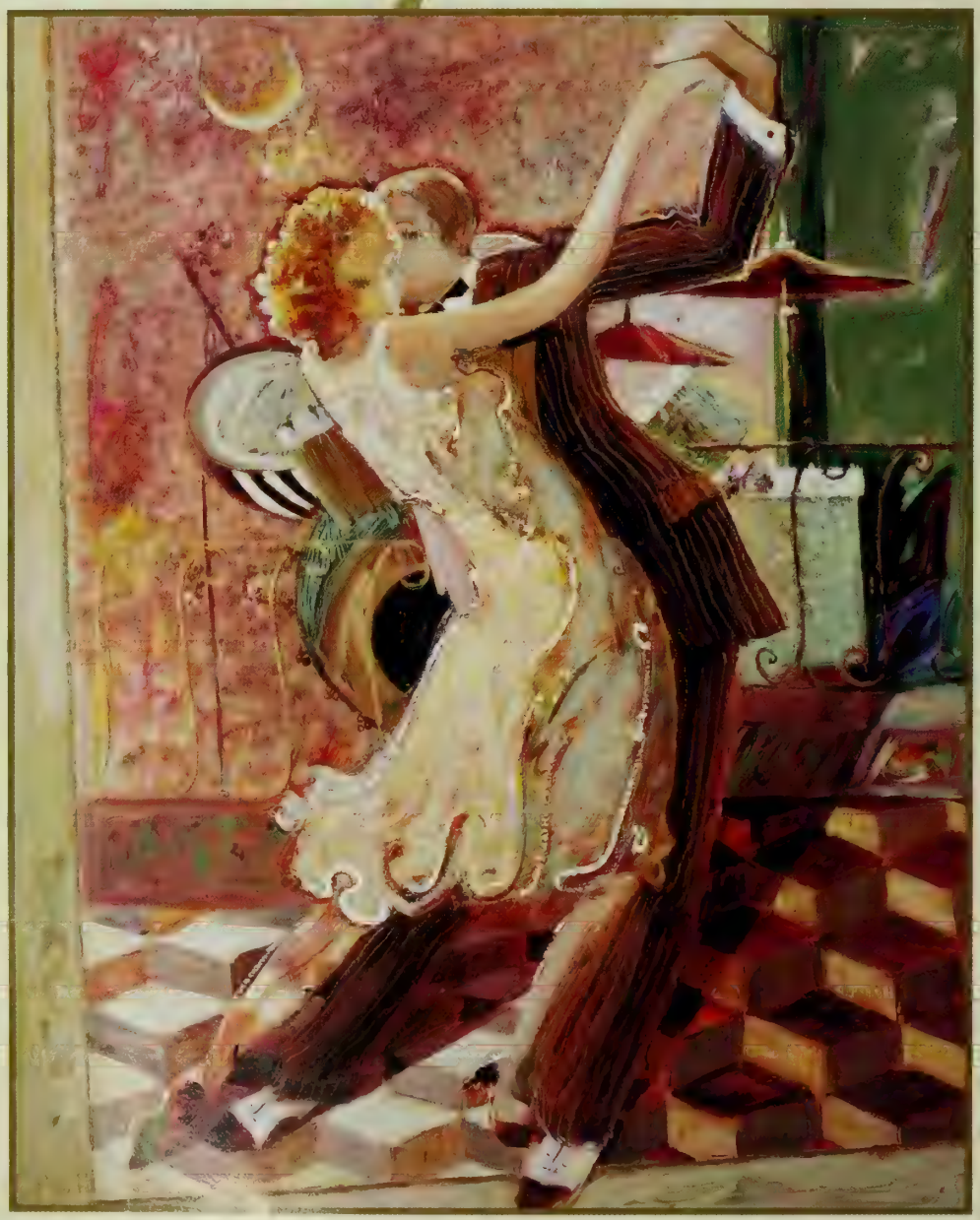


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# CARL HIAASEN
## LIVING IN FLORIDA'S FAST LANE



*Photography by Brian Smith*

Carl Hiaasen, whose most recent novel is *Sick Puppy*, beside the Channel 5 bridge in the Florida Keys. Hiaasen and his family live on U.S. Highway 1, which connects the islands to the Florida mainland.

EVERY NOW AND THEN A MURDERER drives past our front door. So do other unsavory characters: burglars, bank robbers, gangster loan sharks, dope smugglers, you name it. Celebrities also streak past: Madonna in her limousine, and even Oprah, I'm told.

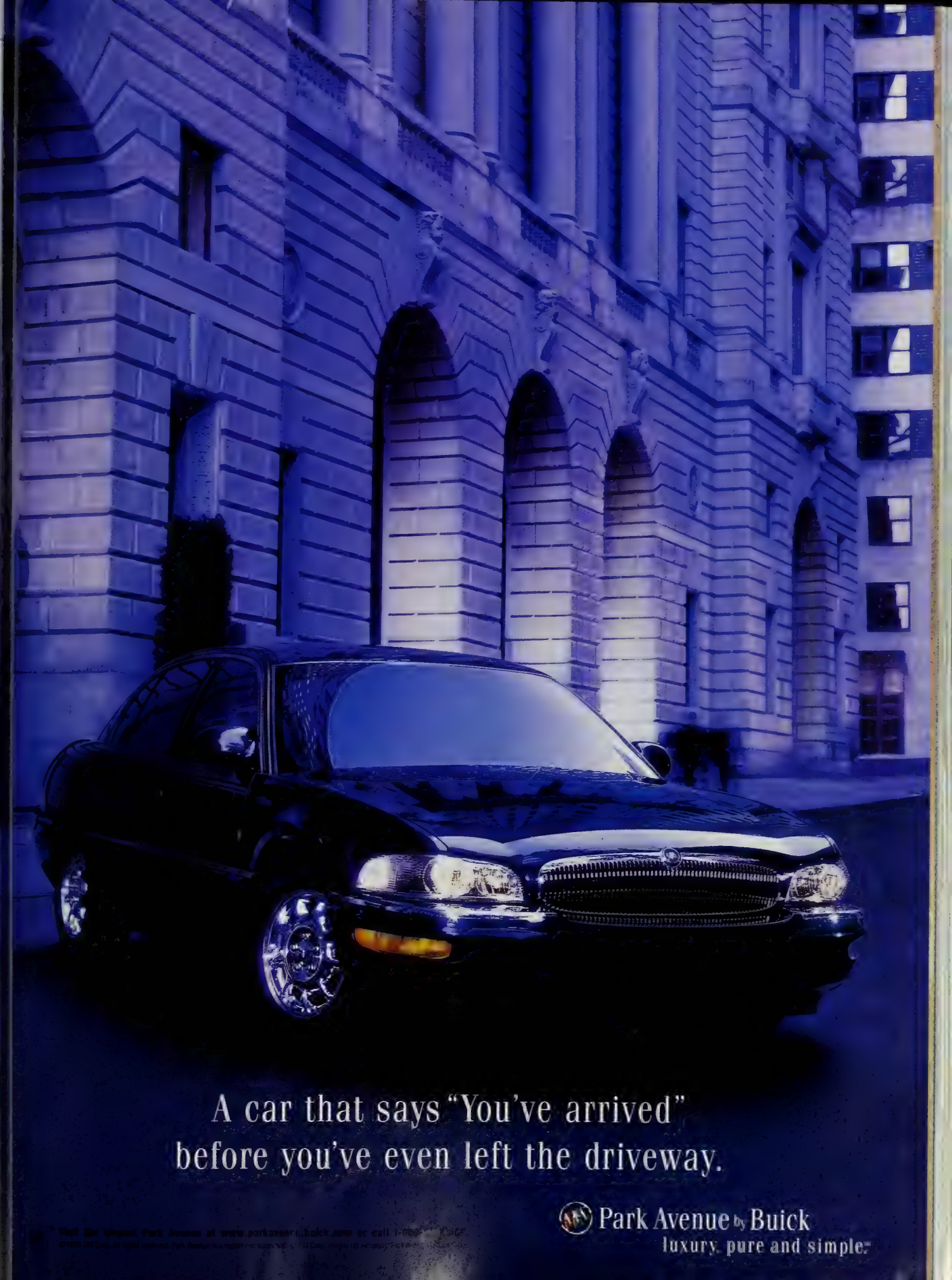
They all drive by my house because that's the only way automobiles can go. We live on the Overseas Highway, a lone ribbon of pavement spanning one hundred spectacular miles from the spur of mainland Florida to Key West. Also known as U.S. Highway 1, it trails the peninsula like the tail of a kite, providing ma[illegible]kers with a tidy boundary between th[illegible]lantic Ocean and the Gulf of Mexi[illegible]

Henry Flagl[illegible] road followed the same ambitious, [illegible]-island route until Labor Day in 19[illegible], when a terrible hurricane blew away th[illegible]rain, the rails and more than four hund[illegible]d souls. The road going past our house was built on Flagler's old railbed, and it remains the only landbound course through the Florida Keys. Each year these scenic mangrove and coral isles are overrun by 2.9 million tourists, most of them in cars.

We live on an island so slender at some points that Dan Marino could toss a rainbow from one shore to the other. Consequently, we are intimately situated to the Overseas Highway, which roars through our lives like a river. And, like a river, the highway manifests seasonal ebbs and surges; at times it wildly overflows. The road is our pageant, our curse and, during hurricane season, our lifeline—the only means of escape.

In winter months and during summer holidays, so many cars, campers, motorcycles, eighteen-wheelers and charter buses roll south into the Keys that traffic oozes along U.S. 1 like sludge through a soda straw. (At such times, wily locals are known to ditch their autos and run

*continued on page 50*


A car that says "You've arrived"
before you've even left the driveway.
Park Avenue by Buick
luxury. pure and simple.

*continued from page 48*

their errands by boat.) Usually the gridlock is caused by an absurd volume of vehicles, but sometimes it's the result of accidents. One is all it takes—one boneheaded stunt by one boneheaded driver, and the Overseas Highway is locked down for hours in both directions. One Tuesday last December I couldn't even get out of my driveway because cars were backed up for fifteen miles—the result of a dump truck spilling a mountain of mud across both lanes.

Sluggish traffic provokes reckless leapfrogging, which is why so many accidents in the Keys are grisly head-on affairs. Three people died in such a collision near my house; the impact was so loud I heard it from my skiff, two miles offshore. Serious rear-end crashes are common, too. An inattentive Cadillac driver did an ugly accordion job on my late Grand Cherokee while I was stopped in a traffic jam on Plantation Key.

up to the old-timers. Most of the road, including the stretch where we live, is only two lanes wide. The posted speed limit ranges from thirty-five miles per hour to fifty-five miles per hour, though it's commonly ignored at both ends.

The first challenge, upon exiting one's driveway, is to enter the flow of traffic without getting creamed. During tourist season that requires extra muscle, so I drive a 1996 Ford Explorer equipped with a V-8. It guzzles the gasoline and undoubtedly emits more noxious fumes than a thrifty little Geo. But whenever I start to feel bad about owning an eight-cylinder SUV, a speeding tanker trunk steered by some gerbil-eyed crank freak appears on my rear bumper, at which point I stomp the accelerator and all my guilt is left in the dust, along with the truck. When you live on a two-lane highway, conscience takes a backseat to self-preservation.

When I was a kid, the customary ve-




**Above: Signs try to keep things moving. "Some of the worst accidents are caused by slow-going gawkers," says Hiaasen (below).**





**Above Left: The Channel 5 bridge, Hiaasen says, is "one of many stretches of the Overseas Highway that are truly overseas."**

Drawbridges are another unpredictable factor—there's one on Key Largo and another about thirty miles south at Snake Creek. Both have been known to freeze indefinitely in the upright position, a delay that's merely aggravating unless you happen to be lying in the back of an ambulance on your way to an emergency room. Then each lost minute is harrowing.

The linear passage across griddle-flat islands doesn't tax the reflexes like rush hour in Manhattan or a hairpin excursion through the [illegible] certain respects it requi[illegible]e s[illegible]egy an[illegible] stamina. Between Key [illegible] West are fewer than a [illegible] —and there wouldn't be

hicle for traveling the Overseas Highway was the "Keys cruiser," typically a pre-owned General Motors product of vast and remorseless girth. You still encounter a few of these charming behemoths today—a station wagon or a four-door sedan featuring mismatched wheels, at least one missing window, sun-curled upholstery and so much body rust as to give the illusion of a palomino paint job. If the car still has a rearview mirror, it likely will be decorated with fuzzy dice, a desiccated air freshener or some type of garish barracuda lure.

Keys cruisers remain practical because they're big, airy and nearly indestructible. If rear-ended by a Taurus, a

*continued on page 52*


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GUEST SPEAKER

## CARL HIAASEN

*continued from page 50*

Cavalier or some other generic rental car, the driver of a Keys cruiser might scarcely notice the impact. Certainly he'll lose no sleep worrying about the damage to his vehicle (assuming he can even distinguish the new dent from the old ones). Keys cruisers are chosen on the theory that it's pointless to invest in a nice car if you drive the Overseas Highway. Accidents aren't the only threat—there's the salt air, the blistering sun and, of course, the seagull poop.

I've fantasized about owning a powerful Corvette or a Viper, but it would be unbearably frustrating here in the Keys. Speed is possible only in fleeting bursts, and inevitably you end up stewing behind some tin barge of a travel trailer that's lucky to hit forty-five miles per hour on a downhill slope. A sports car might be riotous fun when there's no traffic at three in the morning, but at that hour you also stand a superb chance of encountering a drunk driver or being pulled over on suspicion of being one.

Keys residents are accustomed not only to slow motorists but to bad ones. The aforementioned criminal element, for example, is not famous for strictly observing the traffic statutes. The exception would be the novice smuggler of drugs or aliens who in his nervousness adheres scrupulously to the speed limit and actually signals in advance of making a turn. Ironically, this is how many inexperienced smugglers get nabbed by police while departing the islands: Their superior driving habits give them away. Meanwhile, the smart ones disguise themselves as tourists. They travel in wheezing Winnebagos or gumball-colored convertibles and behave as if it's their first time behind a wheel. They blend in splendidly.

Much has been written about the motoring habits of the American tourist: his perpetual disorientation, his dangerous distractibility, his chronic disregard for those with whom he shares the road. In the Keys these tendencies become grotesquely exaggerated. With only a single road from which to choose, getting lost down here requires an exceptional degree of befuddlement. Yet tourists manage to do it all the time. I don't mean someone who honestly overshoots a desired motel or restaurant—the green mile-marker signs are small and not always easy to spot. No, I'm talking about those special visitors who navigate the highway in such a fog of witless preoccupation that they fail to notice entire islands, and end up forty or fifty miles in the wrong direction.

Granted, it's easy to get distracted. On either side of the road is gorgeous wild water, surreal in shifting hues of electric indigo, aquamarine and jade. From the causeways it's common to see one-hundred-pound tarpon breaching like cannon-shot silver, or white-capped ospreys streaking down to pluck unwary mullet off the glassy surface.

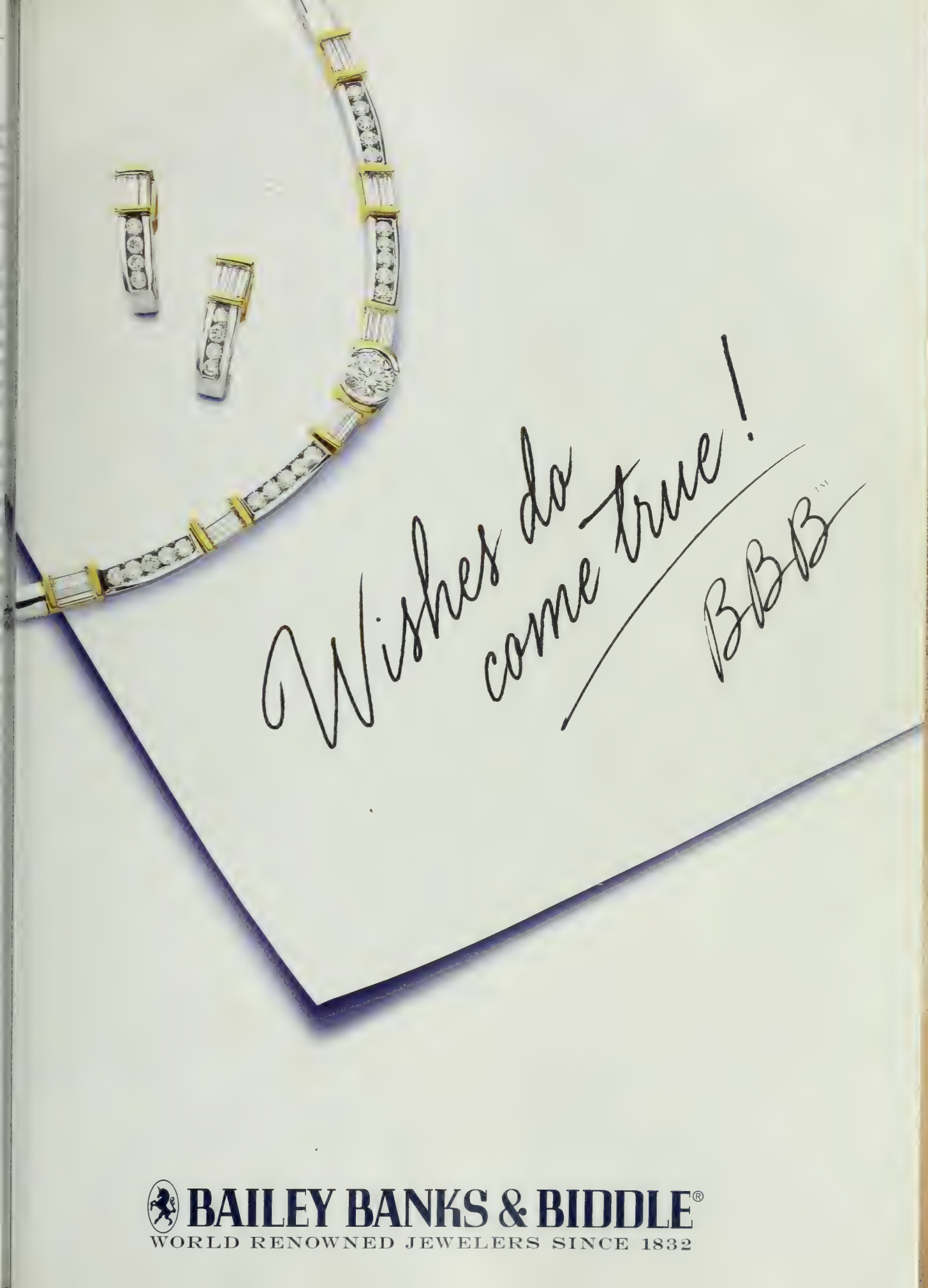
So some rubbernecking is normal and widely tolerated by locals. But between the mainland and Key West are forty-two bridges, one of them seven miles long. There's simply no excuse for braking to a crawl at every glimpse of ocean, just so you and your family can gape and burble like Dorothy at the gates of the Emerald City. Truth be told, in Keys traffic you're probably better off behind a fugitive than behind a tourist. At least fugitives drive with a sense of mission.

Seventy-five miles to the south of our island is Key West, the literal end of the road: There, after nearly twenty-six hundred miles, U.S. 1 stops. The island attracts not only waves of tourists but an extraordinary stream of vagabonds, bail jumpers, dropouts and burnouts. They end up there because they flat run out of blacktop. So far not a single murderer has dropped by our house on his journey to Key West. (Neither, to my knowledge, has Madonna.) Occasionally out-of-towners do stop—but only long enough to snatch up the coconuts that we strip from the palm trees and pile by the road in advance of hurricane season.

Living on a fifty-five-mile-per-hour stretch of highway has its manic moments, but they're soothingly mitigated by the serene view from our back porch. At dusk we watch the sun turn liquid pink and slide into the Gulf. At dawn we watch stilt-legged herons chase minnows in the mangrove shallows and pods of boisterous dolphins at play.

And out the front door, on the Overseas Highway?

Most days it's just a blur, which is exactly the way we like it. □




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A




B



C



D

E

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F

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2 carat t.w. necklace, $5,995

All diamond weights are approximate.
See back cover.

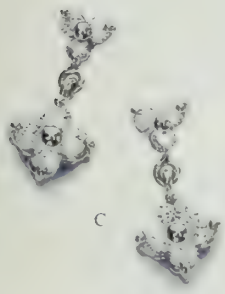


G

H

**EXCLUSIVELY OURS!**
*The Millennium Setting*
*by Scott Kay*

*Let's Celebrate!*



C



D

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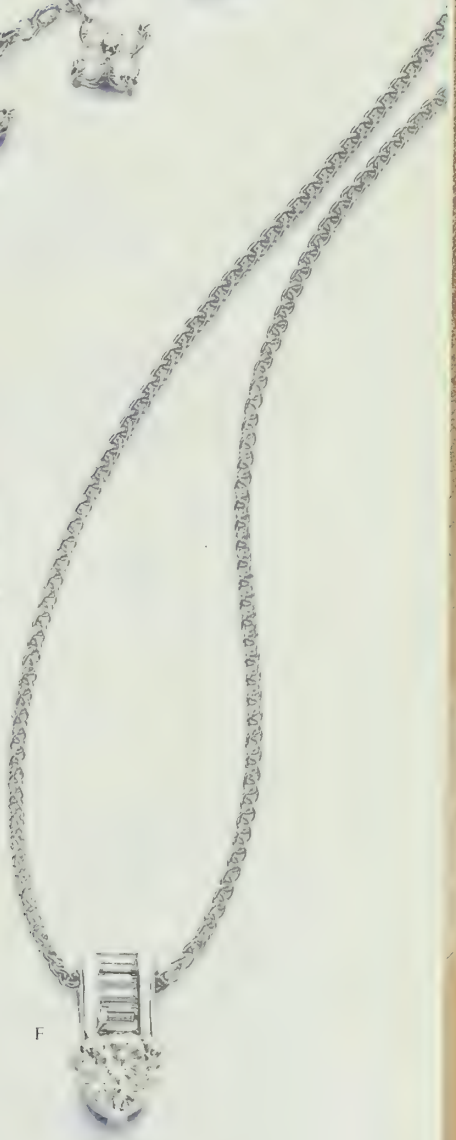
PURELY PLATINUM

A. 2 carat t.w. earrings, $4,695
B. 4 1/4 carat t.w. bracelet, $10,600
C. Flower earrings, $1,150
D. Matching necklace, $2,495
E. 1 1/2 carat t.w. earrings, $4,495
F. Matching pendant, $2,995
(All items are available in select stores only.)

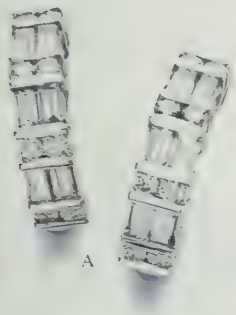
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E



F



A



B

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F. 1 carat round in 18K gold, $5,895
G. 1 carat t.w. band in 18K gold, $1,795
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The Diamond Solitaire Collection from $1,995 to $50,000.

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## For Your Past, Your Present, and Your Future

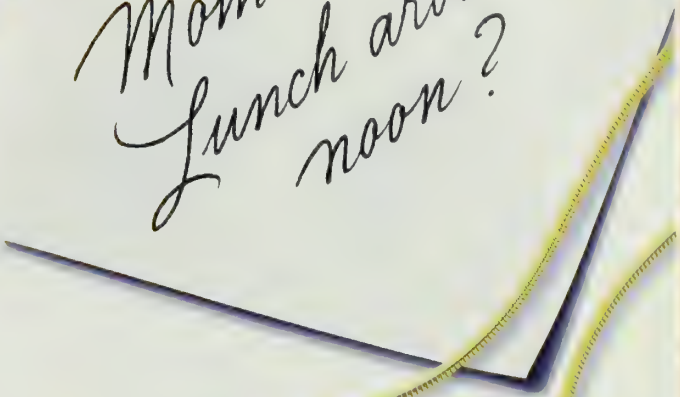
THREE-STONE ANNIVERSARY BAND
This symbolic three diamond ring expresses your past, present and future life together.

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K. Oval in platinum, $13,995
(Items **E**, **J** and **K** are available in select stores only.)






*Mom – Lunch around noon?*






## *168 Years of Trust*

A. Emerald earrings, $2,295
B. Matching necklace, $3,995
C. Sapphire earrings, $1,595
D. Sapphire ring, $1,850
E. Sapphire bracelet, $4,395

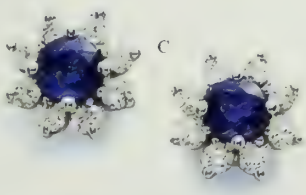
CHARLES KRYPELL
F. Pink sapphire heart, $680
G. Diamond heart, $1,500
H. Sapphire heart, $760
J. 18" snake chain, $280
K. Ruby heart, $640
L. Emerald heart, $1,940

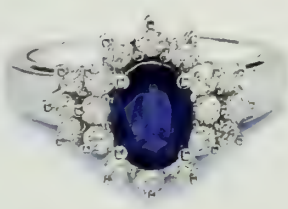
See back cover for gemstone information.










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B. Black Tahitian earrings, $2,700
C. Black Tahitian necklace, $2,000
D. Fashion earrings, $1,650
E. Matching necklace, $2,420
F. Fashion ring, $1,840
G. 18" 5.5x5mm to 9x8.5mm strand, $1,380-$9,360
H. 28" necklace, $880

All set in 18K white or yellow gold.
All pearls are cultured.

Mikimoto available in select stores only.







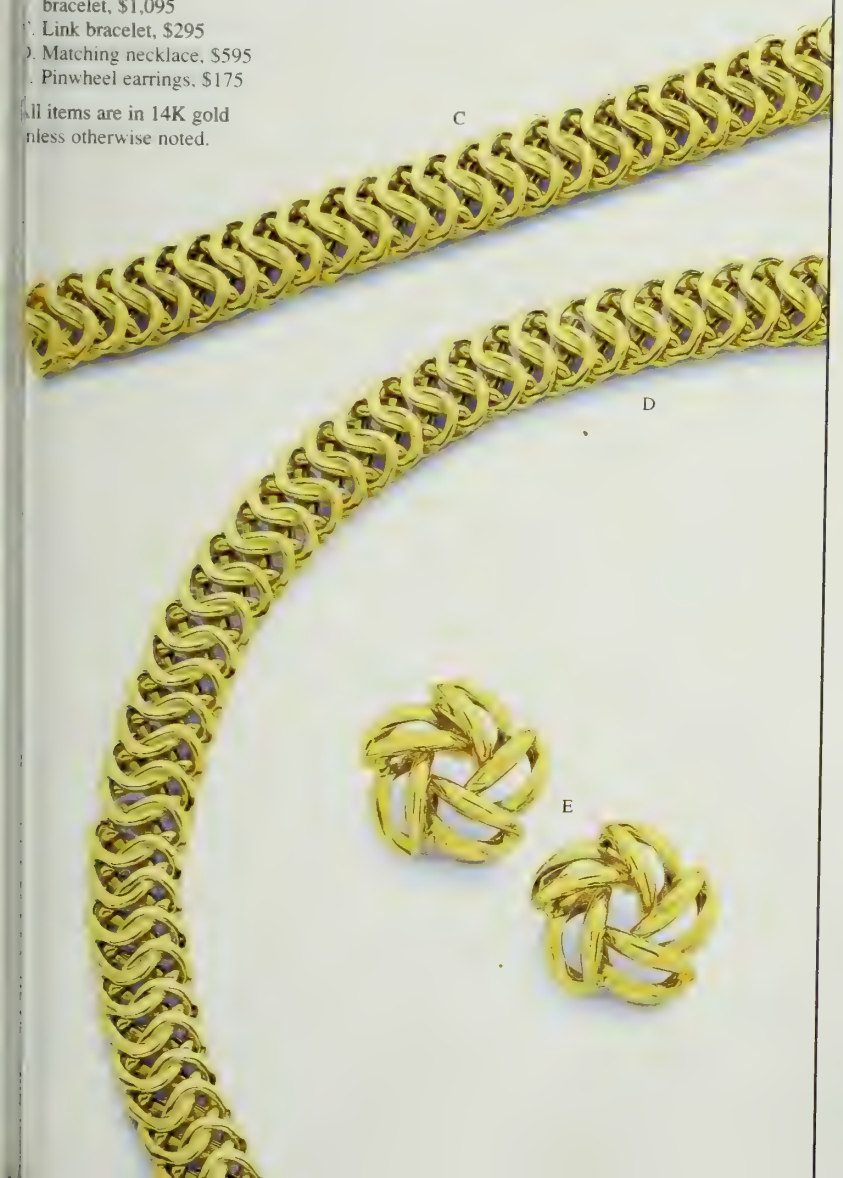





*168 Years of Style*

A. Flower necklace, $2,595
B. Matching earrings, $395
Not shown, matching bracelet, $1,095
C. Link bracelet, $295
D. Matching necklace, $595
E. Pinwheel earrings, $175

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Lenox Square
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Lakeside Center
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**MASSACHUSETTS**
South Shore Plaza
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**MICHIGAN**
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# NANTUCKET BY DESIGN

## VICTORIA HAGAN SHARES HER LONGTIME SOURCES ON THE ISLAND

*Text by Cynthia Zarin*
*Photography by*
*George Obremski*



LEFT: "This is the most magical spot on Nantucket," interior designer Victoria Hagan says of Brant Point. The lighthouse stands at the entrance to the harbor.

FOR NEW YORK–BASED DESIGNER Victoria Hagan, antiques shopping on Nantucket is a family affair. "The first question when I get off the plane is, Is there a preview at Rafael Osona's?" says Hagan, who summered on Nantucket as a teenager and whose parents now maintain a house (a converted barn) on the island. "I go straight there, often with my mother, and my three sisters and I take turns sitting at the auction during the day."

For twenty years Rafael and Gail Osona have owned and operated an auction house on the island, at the American Legion Hall on Washington Street. Except for a marine sale during the third or fourth week in August, the auction house holds weekly general sales in the summer, typically of estate items from Nantucket houses and other places (anywhere else, from Paris to Los Angeles, is locally referred to as "off-island").

"Years ago our stock was mainly butter churns and crocks—we still sell upwards of two hundred quilts a year—but now there's more ormolu and gesso," notes Rafael Osona, who started in the auction business working for William Doyle Galleries in Manhattan. "We have a family operation. In the summer my ten-year-old works

*continued on page 58*






BELOW: Garden items, such as antique tools, are in abundance at Weeds. BELOW RIGHT: Owner George Davis shares his expertise in Staffordshire pottery with Hagan.



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# NANTUCKET BY DESIGN

*continued from page 54*

part time in the office, and my fifteen-year-old is selling."

Osona plays the part of the auctioneer. "The sales are always amusing," says Hagan. "You find yourself bidding on things you never dreamed of having. I typically buy sets of china that I don't know where to put. And I'm always finding things by serendipity—pieces that turn out to be perfect for a current project."

In recent years Hagan's work has regularly brought her back to Nantucket. "It's wonderful, because I can mix business and pleasure," says the designer, who tries to visit the island with her husband and their twin boys as often as their schedules allow. "We come in the summer, and we look forward to the Christmas Stroll and the Daffodil Festival, which opens the season, usually the last weekend in April."

Tonkin of Nantucket, at 33 Main Street, is always one of Hagan's stops. "When I'm working on a house here, I look for pieces that are part of the island's history," she says. "If I find a wonderful object, it's gratifying to be able to provide a good home for it. Tonkin is a terrific resource for nautical accessories—they have beautiful scrimshaw and telescopes."




**LEFT: Rafael and Gail Osona hold weekly sales of antiques at their auction house on Washington Street from the middle of June through early September.**

A visit to Tonkin yields an array of nineteenth-century English curiosities: a carved fruitwood hat block, a large collection of copper pots and a brass beam scale on a mahogany case that was fashioned into a lamp, as well as a chicken coop dresser made from antique pine. "The shop is on several floors," Hagan explains, "and I walk through twice to be sure I haven't missed anything. They also have a great warehouse, filled to the brim with stuff, like antique dining tables that are

*continued on page 62*





**LEFT: Sandi Holland of Nantucket House Antiques has lots of majolica, which Hagan likes to collect. ABOVE: Holland's specialty is English and American furniture and brass.**

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# NANTUCKET BY DESIGN

*continued from page 58*

shipped over from England and custom pieces."

Weeds, owned and operated by George Davis with seemingly infinite affability, is a short block east. "I recently found a set of antique gardening tools that was just the right thing for one of my clients," Hagan recalls. "You can tell you're near the shop by the window boxes. They're so pretty."

Like many shop owners on the island, Davis, who opened his business in 1981, vacationed there as a young boy. "Except for the nor'easters, Nantucket is very gentle on you," he says. "People float down the street." Davis, who began his career as an artist (Wedgwood's Nantucket Basket pattern is his design), has a trove of Staffordshire pottery and English pine, but the stock, by his own admission, is eclectic. "The minute I say I don't want to handle upholstered furniture, for example, in comes something I can't resist," he confesses, pointing out a nineteenth-century leather trunk that, like a circus trick, opens up to produce a picnic table and four chairs.

"It's fun to have Victoria here," Davis remarks, "because she always buys my pets. She comes into the store and

*continued on page 66*









LEFT AND ABOVE: "I love the clock," says the designer, at Tonkin of Nantucket, which is chock-full of English antiques. "Everything they have is straight and honest."

TOP: "The colors of Nantucket are beautiful," remarks Hagan. "My work is about capturing the light and bringing it into the home. The harbor is very inspirational."


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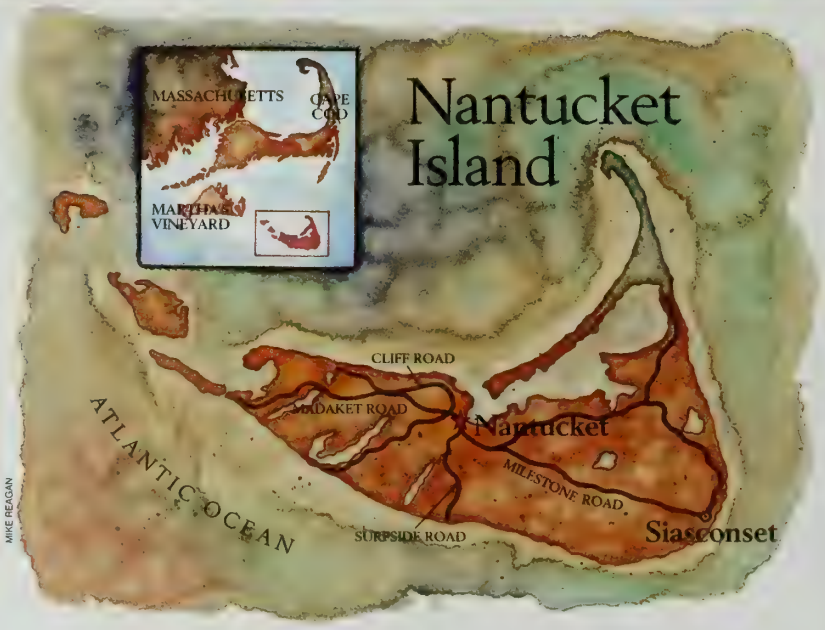
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# NANTUCKET BY DESIGN






**ABOVE AND ABOVE RIGHT: Housed in a pristine wharf cottage, East End Gallery offers European antiques, porcelain and contemporary paintings by local artists.**




*continued from page 62*

makes a beeline for a table I just love. And she brings her mother with her."

Nearby, Nantucket House Antiques, owned by Sandi Holland, is located on the first floor of a historic residence at 2 South Beach Street. "My mother searched for ages to find the perfect table—she believes a dining table is the soul of a house—and she finally found one at Sandi Holland's. And," Hagan adds, "she chose it on her own. She didn't feel she had to ask me!"

The carefully edited and neatly arranged stock at Nantucket House Antiques includes outstanding examples of English and American furniture and brass, such as candlesticks, lamps, dishes and [illegible] Holland goes on buying trips to England once a year. "We specialize in what I like to call refined English country," she explains, "particularly the lighter woods—ash, elm and sycamore. We also carry American painted furniture, which is getting harder and harder to find.

"Half of our merchandise leaves the island, but half does stay," notes Holland. "These days more people are using their houses year-round, coming over for Thanksgiving and the other holidays,

*continued on page 68*

## NANTUCKET SOURCES

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## NANTUCKET BY DESIGN

*continued from page 66*

so there is more call for serious pieces."

The shop specializes in majolica as well, such as a late-eighteenth-century robin's-egg-blue game tureen by George Jones & Sons. "One of my very first antique purchases was a set of green majolica plates, which I still use," Hagan reminisces.

An essential stop on her shopping excursions is East End Gallery, tucked among some restored fishing shacks on Old North Wharf. The gallery is run by longtime Nantucket resident Karen Pelrine, whose husband, Douglas Pinney, restores furniture and gilt frames and has an eye for old clocks and maritime objects.

"We're off the beaten track," notes Pelrine. "Although we're smack-dab in the middle of town, only a few cottages on the wharf are zoned for commercial use, so it's quiet here. There's a town map with a good guide to antiques shops, but most of the people who find us are serious buyers."

The gallery handles paintings by Nantucket artists, such as Hazel B. Ives, a watercolorist who was active in the 1940s through the 1960s, as well as eighteenth- and nineteenth-century English and American furniture, decorative arts and estate jewelry. "I recently bought a wonderful brass clock for a client at East End," says Hagan. "The stock is interesting, and usually something catches the eye."

> "I'm always finding things by serendipity—pieces that turn out to be perfect for a project."

"Victoria's selection was a good example from the Chelsea Clock Company," Pelrine recalls. "The firm is based in Chelsea, Massachusetts, and made all of the clocks for the navy. They're numbered, and you can write to the company and find out whom the clock was made for."

Simple, functional, well designed, with a sense of history and made to last at sea: The attributes of the Chelsea Company clock are in line with Hagan's definition of Nantucket style. "It's a tiny island thirty miles out in the Atlantic. The style is straightforward. You go to the beach, eat a lobster roll. It's a family place. And because things arrived on Nantucket over time, brought by ship captains and travelers, a mix of antiques is appropriate. I love finding really old pieces that look like they walked out of the eighteenth century and making them work for the way we live today.

"And I long ago got over the barrier of 'How do I get it home?'" Victoria Hagan says with a laugh. "There are trucks. There's the ferry. I often find that it's more difficult to get things delivered in New York." □




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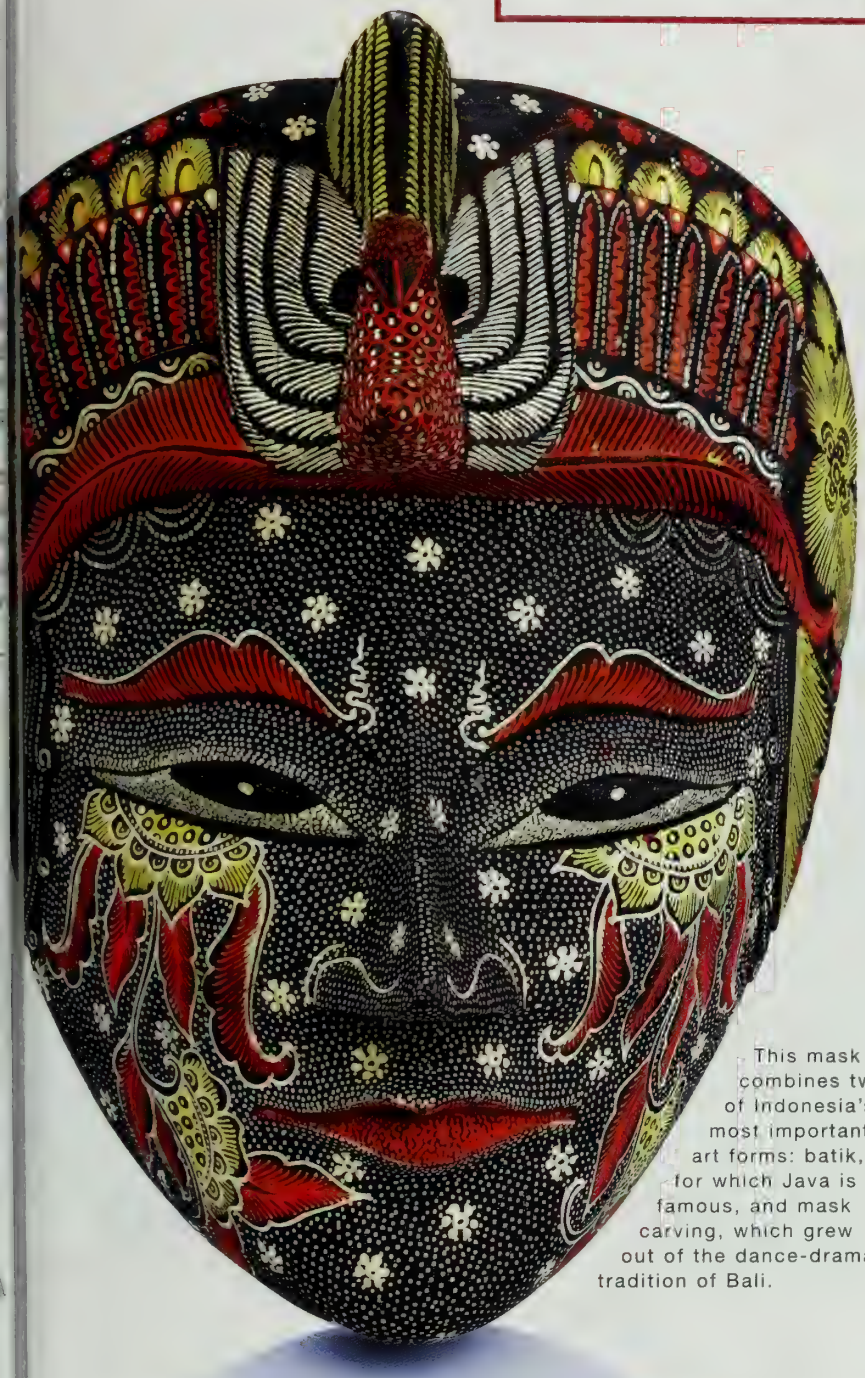
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# SPEAKING SHINGLISH

## IKE KLIGERMAN BARKLEY RESTATES HISTORICAL IDEAS ON LONG ISLAND

*Text by Andrea Truppin/Photography by Peter Aaron/Esto*



"We like to draw on a house's context, and there was a lot of Shingle Style here," Thomas Kligerman, of Ike Kligerman Barkley Architects, says of a residence on Long Island.

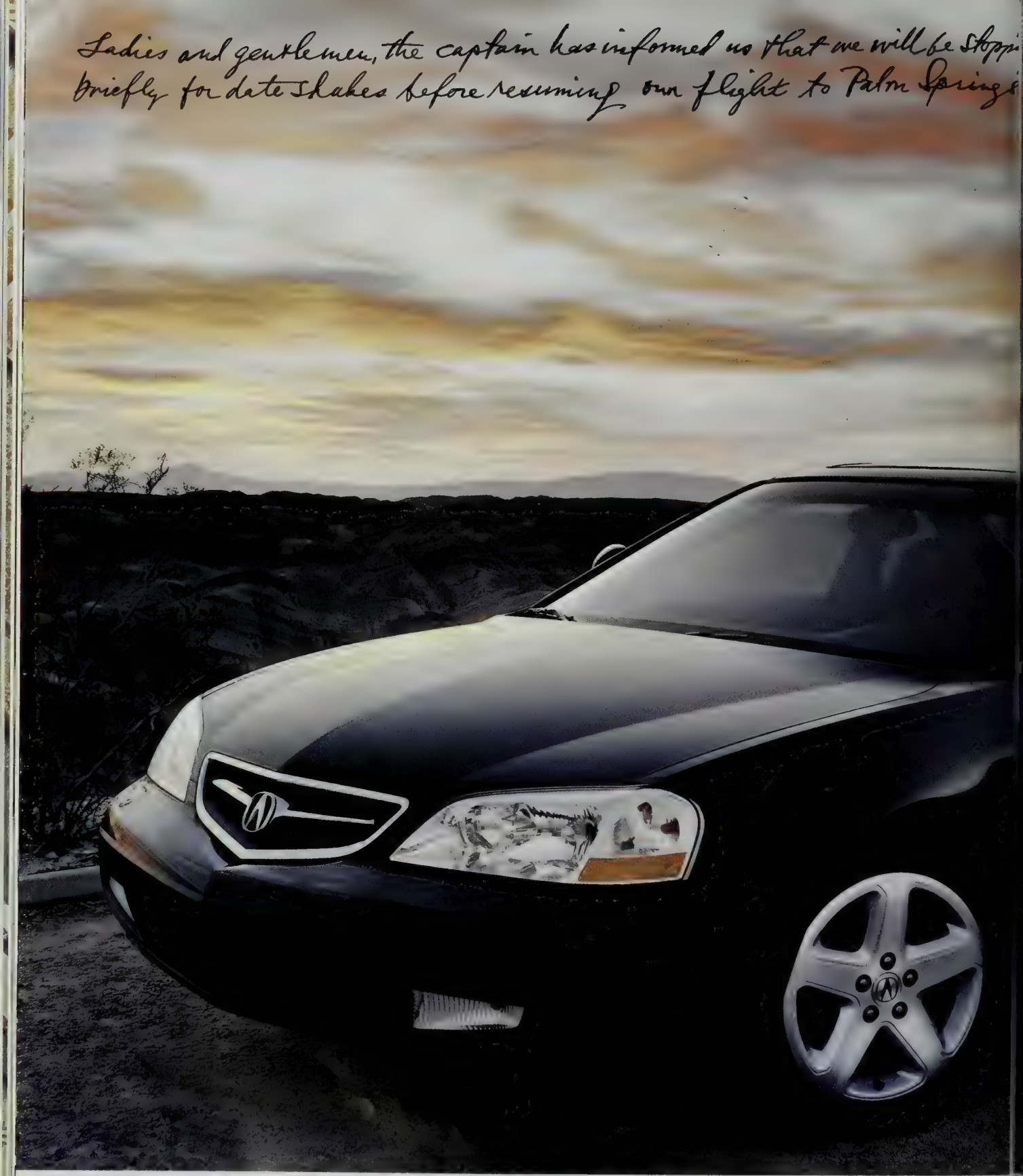
Over the past decade John Ike and Thomas Kligerman, of Ike Kligerman Barkley Architects, have designed almost thirty houses, in a dizzying variety of historical and contemporary styles that borrow lovingly from buildings they admire. Each project "is like learning to speak a different language," says Kligerman. It's also an opportunity to discover what makes successful iterations of a particular aesthetic so compelling.

Recently the firm completed a house for a young couple on the North Shore of Long Island with new partner Joel Barkley and project architect John Toya. The clients had few stylistic prerequisites beyond wanting a traditional home that in no way resembled the stone behemoths perched atop the surrounding hillsides. "They had an image of a friendly, comfortable house," says Kligerman. "Big enough, but not pretentious." Taking into account the wooded site and the local Shingle Style tradition, the architects aimed for the low-key elegance of an upscale cottage.

Nestled among the towering pines and oaks of the five-acre property, the house is a rhythmic interplay of pitched roofs and gables, massive chimneys and piers and a façade that varies in ac-

*continued on page 76*

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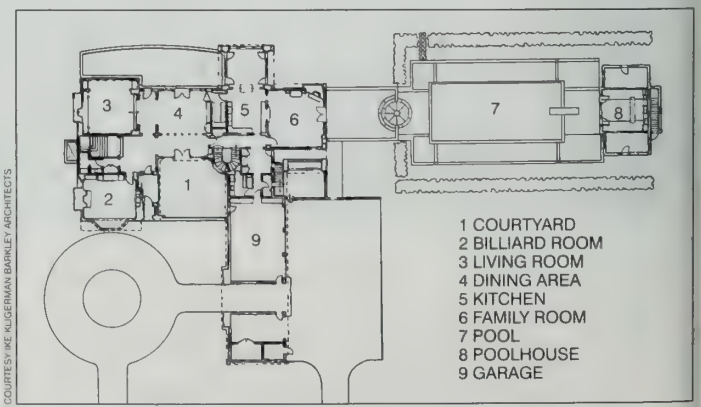
ABOVE: The front entrance leads to a courtyard. Shingles were copied from a church by Carrère & Hastings. BELOW RIGHT: Two perpendicular axes define the plan.

*continued from page 73*

cordance with the individual spaces within. Everything is unified by the red hue of the brick and the stained-cedar shingles. The design blends elements of late-nineteenth- and early-twentieth-century American Shingle Style and English Arts and Crafts into a stately but informal composition that the architects have playfully dubbed "Shinglish."

To maximize the light that comes through the relatively small, many-paned windows designed to reflect the house's historical models, the 12,000-square-foot residence is, for the most part, only one room deep. As this resulted in a long, narrow structure, the architects pivoted the house around a circular stair tower and into an L shape, so its full length is never apparent from any one vantage point. A gabled porte cochere punctuates a row of garages to break up the longest wing and to allow guests direct access to the swimming pool.

*continued on page 78*




COURTESY IKE KLIGERMAN BARKLEY ARCHITECTS

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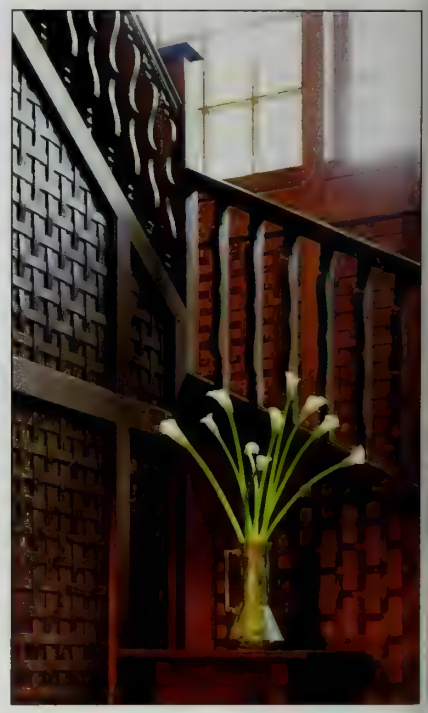
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# SPEAKING SHINGLISH



LEFT: "We wanted an Arts and Crafts character, yet it had to be light and open," says Kligerman, who designed airy rooms with traditional materials. Jug, David Duncan Antiques.

BELOW: "The pattern for the main stair came from Arts and Crafts interiors," says Kligerman. "Woven white-oak strips are placed over panels of red oak for subtle contrast."



"The clients had an image of a friendly house," says Kligerman. "Big enough, but not pretentious."

*continued from page 76*

The gables enliven the vast horizontal expanses of roof, which has deep overhangs that sweep close to the ground and make the house appear lower than its two stories. To avoid monotony, the architects detailed the roof with a tipsy-weave pattern, laying the shingles in uneven, sinuous rows. In spite of its complexity, "the pattern is not drawn ahead of time," Kligerman explains. "You need a roofer with a good eye and a foreman who can supervise from the ground and tell him how to place the shingles as they go along. We found a roofer in Florida who was able to re-create the roof from photographs from the 1880s and 1900."

Steam-bending shingles so they curve around the window frames—a technique borrowed from late-nineteenth-century American architect Bruce Price—enhanced the molten, organic effect, as did flaring the edges of the roof upward in English Arts and Crafts style. Other Arts and Crafts influences—especially that of English architect Sir Edwin Lutyens—can be seen in the sloping brick chimneys that anchor three corners of the house; the gables that descend to curved, buttress-like piers; and a harmony of echoing forms instead of strict symmetry.

The intimate intention of the house is announced at the modest entrance, where an arched keyhole-like opening—borrowed from Lutyens's Deanery Garden house—pierces a brick wall. Beyond, unexpectedly, is the magical space of a formal garden. The

*continued on page 82*



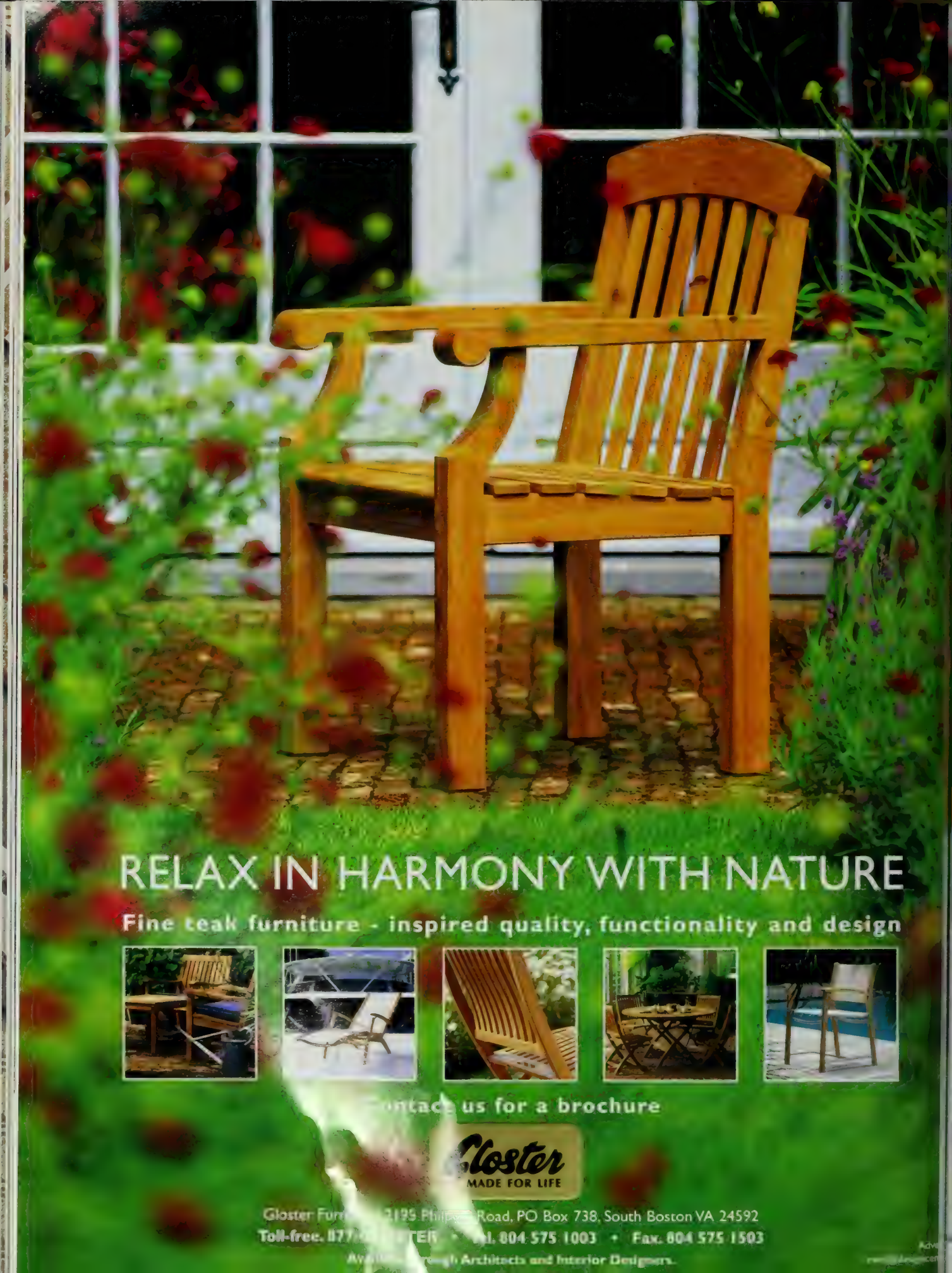
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# SPEAKING SHINGLISH

*continued from page 78*

gradual transition from outside to inside continues along a shingled and barrel-vaulted walkway that borders the garden and leads to the entrance door.

For the interior, the owners were primarily concerned about "the functional relationship of the rooms to one another," notes Kligerman. With their lives centered around their young children, "they were really interested in how a family lives," he says. "It was a long planning stage, and the clients were very involved." The couple wanted large, informal spaces for the family, as well as more formal areas for entertaining

*continued on page 84*



LEFT: The brick-and-shingle poolhouse echoes the main house. The tipsy-weave-pattern roof has a steep pitch "to give it a more diminutive scale," the architect explains.

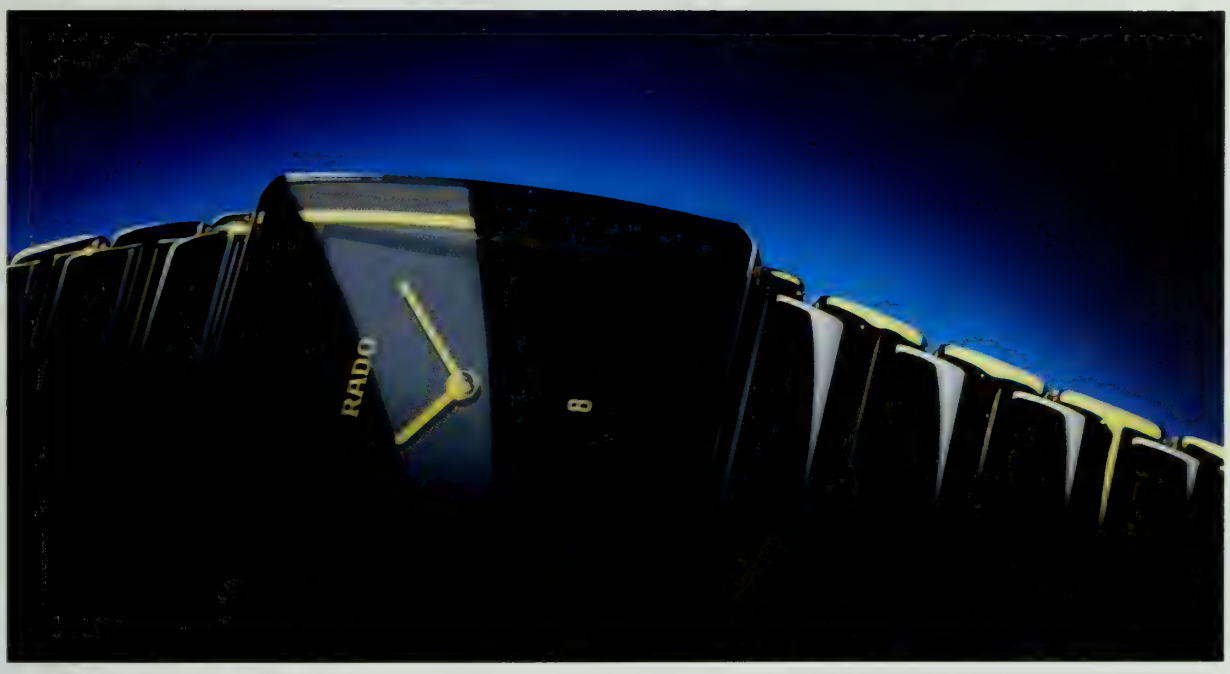
BELOW: "We used a lot of red, as one would find in a William Morris house," Kligerman says. "It's a good, complementary color for the pine and oak trees, which we left in place."



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## SPEAKING SHINGLISH

*continued from page 82*

that could accommodate a crowd of sixty without overwhelming a gathering of eight. "I didn't want a room you could land a plane in," says the husband.

The solution was to separate the first floor into private and public wings and balance relatively open floor plans with formal axes. In the private area, a spiral staircase leads directly from the second-floor bedrooms to the first-floor kitchen and down to the basement playroom and laundry room. The kitchen is open to the breakfast room on one side and has a pass-through to the family room. A sight line leads from the kitchen to the family room and out to the pool and poolhouse, a symmetrical structure in the same style as the main house.

The public rooms, organized along two perpendicular open hallways, have the feeling of one continuous space. One hallway crosses the house from the entrance to the terrace, separating the dining area from the living room. The dining area can expand into the hallway when necessary, while the living room, down two steps, is a discrete space. The second hallway leads from the grand staircase in the entrance hall to the private wing. French doors, bordering the courtyard, allow daylight into the dining area, which has only one exposure, through a colonnade and a lattice-work frieze.

Like the old Shingle Style and Arts and Crafts interiors, the house boasts millwork, masonry and cabinetry in materials such as quarter-sawn white oak, wormy chestnut, yellow Sienese marble, mahogany, handmade sand-struck brick, New York State bluestone and pewter-plated brass. As in many nineteenth-century houses, nooks and crannies abound, and irregularly placed windows, some with deep seats, reveal different views of the house's façade and of the woods beyond.

While the architects revel in the details of the appropriated styles, "it's more about process than about a set of clothes," says John Ike. Thomas Kligerman agrees. "You do a shingle exterior, and the number of choices gets narrowed down until it informs the hardware," he says. "Like Louis Kahn said, you listen to the house and it tells you." □




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# PHILIP JOHNSON IN GERMANY

## ASSESSING THE NEW ARCHITECTURE IN DRESDEN AND BERLIN

*By Victoria Newhouse*



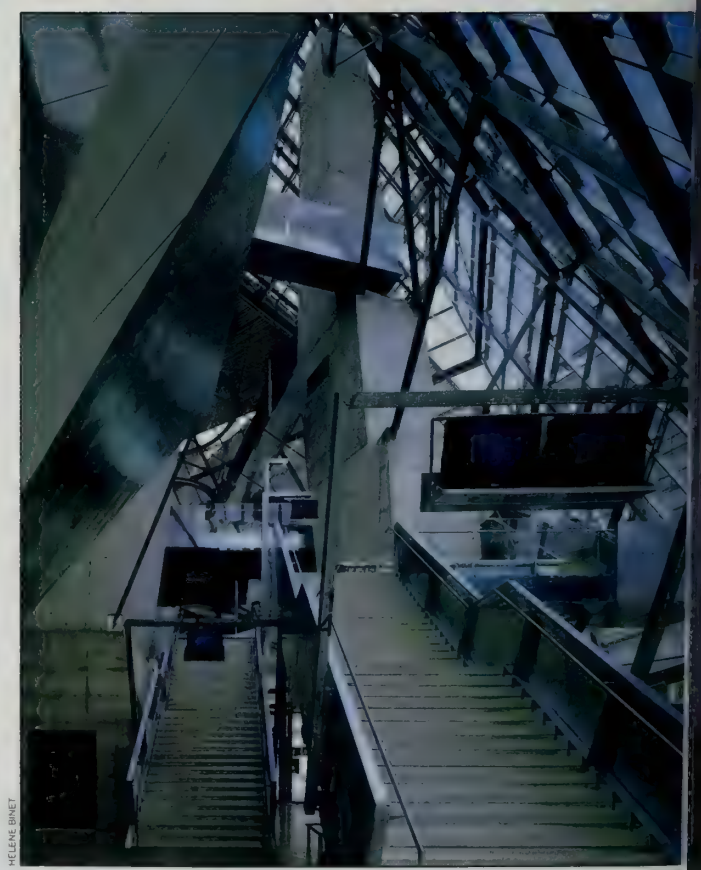
GERALD ZUGMANN

IN THE FALL OF 1999 I accompanied Philip Johnson to Dresden, Berlin and the small town of Eberswalde, near Berlin. A keen eye, sharp wit and tremendous energy—even now, at ninety-three—make Johnson a stimulating travel companion, with the added glamour of a celebrity who is repeatedly solicited for his autograph. The renowned architect took the attention in stride, never missing a beat in his usual mix of caustic criticism and generous praise.

Johnson has been an inveterate traveler for most of his life. In the early 1930s he crisscrossed Europe to explore the new architecture of the Bauhaus practitioners and others with the historian Henry-Russell Hitchcock. Their forays resulted in the Museum of Modern Art's first architectural exhibition, in 1932, curated by Johnson and Hitchcock. The show and its accompanying book, *The International Style: Architecture Since 1922*, contributed to the worldwide dominance of modern architecture. Now, at the end of the century in which Johnson had been a major participant, he was on the road again to check out the flurry of building encouraged by the reunification of Germany.



COURTESY THE JEWISH MUSEUM BERLIN



HÉLÈNE BINET

**LEFT: Philip Johnson, who first visited Germany in 1927, at Berlin's Jewish Museum. ABOVE: The 1998 UFA Cinema Center in Dresden, designed by Coop Himmelblau.**

**RIGHT: The Cinema Center's glass-and-steel lobby illustrates Coop Himmelblau's deconstructivist ideas while recalling avant-garde German architecture of the 1920s.**

We arrived in Dresden af-

*continued on page 90*

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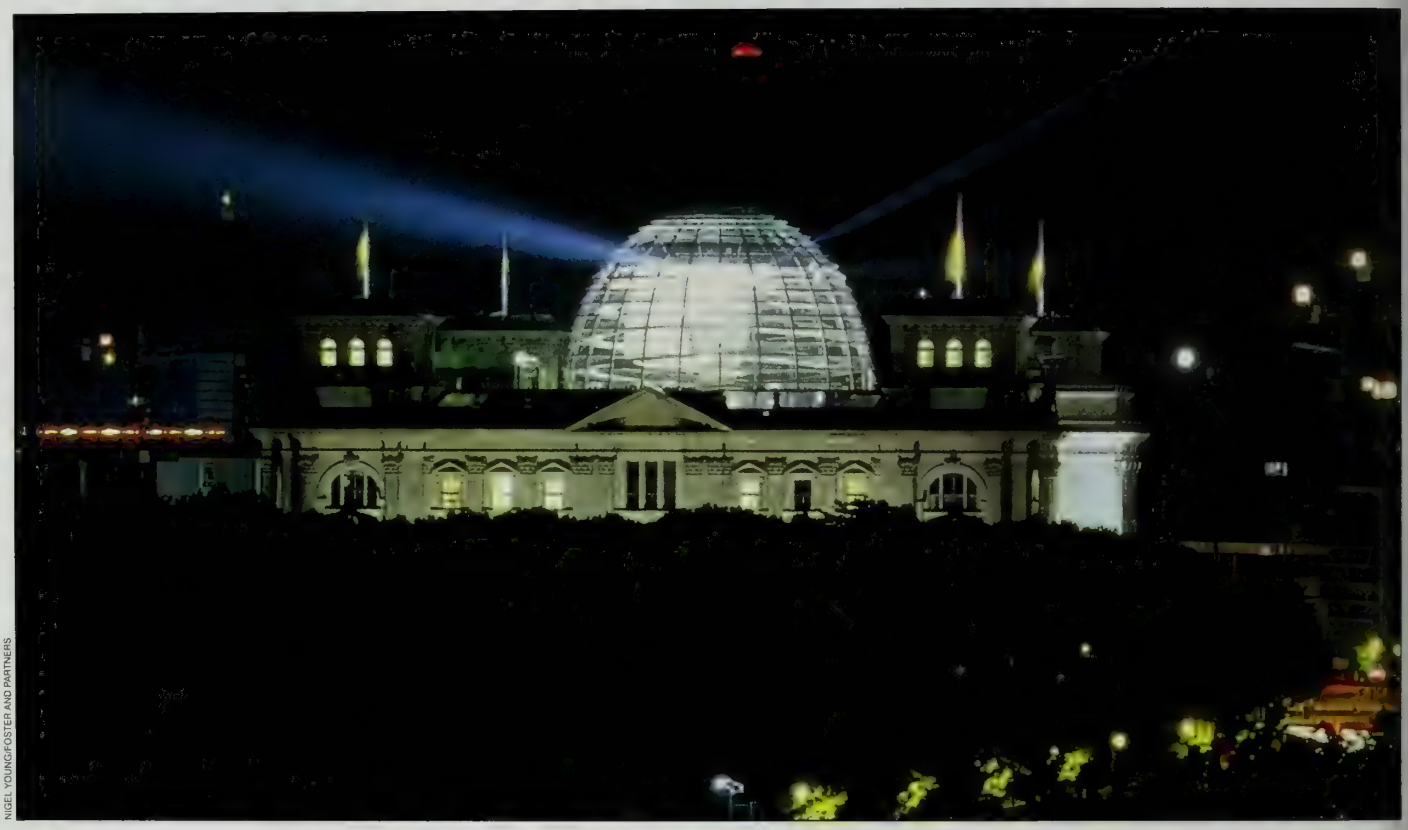
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PHILIP JOHNSON IN GERMANY

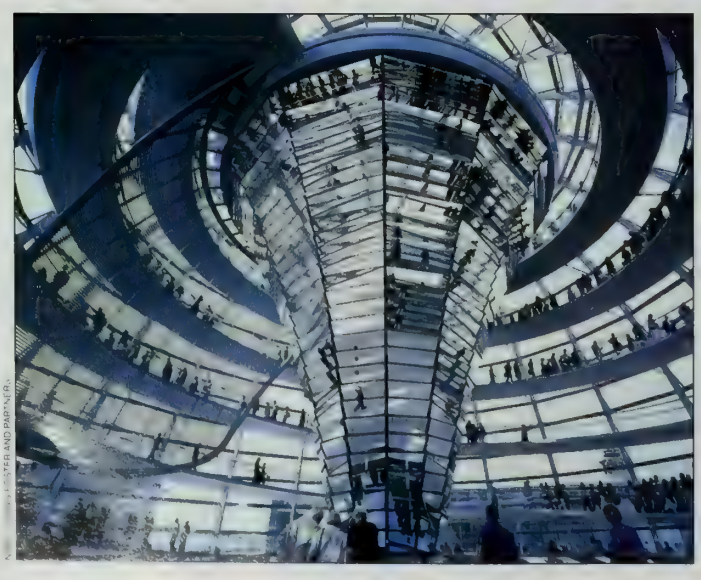
"Despite the corporate sameness of many of the spaces, Foster did the best job I've ever seen on public architecture," Johnson asserted.



NIGEL YOUNG/FOSTER AND PARTNERS

*continued from page 86*

ter nightfall. "It smells like Dresden, but I can't get oriented," said Johnson as we drove by the shadowy outlines of the Zwinger, the elaborate Baroque palace complex built in 1719, and the famous nineteenth-century opera house by Gottfried Semper, both recently restored. The 1945 firebombing of Dresden flattened the city, making particularly difficult any attempt to recapture the spirit of the original. As Johnson put it, "It's okay to restore individual buildings, but the context is so different, and to build something new with the Zwinger over your shoulder is very difficult." (Frank Stella's exuberant design for a mixed-use museum complex near the Zwinger may have been worthy of the site, but it remains unbuilt.)



NIGEL YOUNG/FOSTER AND PARTNERS

**ABOVE: "Norman Foster's brilliant redesign of the old Reichstag dome makes it a monument to the new Berlin," says Johnson. LEFT: Within the dome is "the carrot."**

"Dresden was the most beautiful city in the world," Johnson recalled. "It was much more famous then than now, with even more tourists." "Then" was 1929, the year of Johnson's first visit to "the Florence of the Elbe"—a major cultural center with music and art collections equal to its magnificent architectural heritage. "You know, the Zwinger was to be expanded to the Elbe; it was to outdo Versailles," said Johnson. "But Augustus the Strong ran out of money. Now when they rebuild the palaces, all the detail is gone. Nineteenth-century buildings like the opera are better in restoration than earlier ones because you don't have the delicate details to lose." Never bashful to admit his borrowings, Johnson pointed to the opera's rounded front: "That's the one I copied for

*continued on page 92*

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# PHILIP JOHNSON IN GERMANY

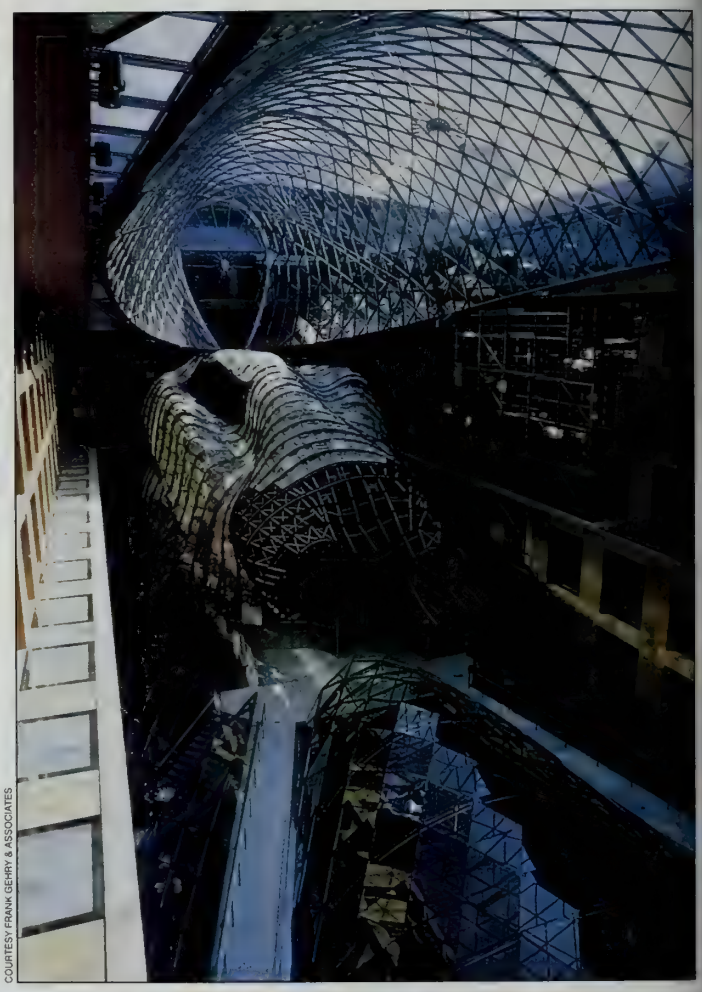
*continued from page 90*

Lincoln Center, but it didn't work out because they took my lot away from me." (For the New York State Theater, Johnson had to forgo the irregular site now occupied by the Juilliard School for a rectilinear site on the plaza.)

Although tourists flock to the restored old part of Dresden along the river, the city's life is centered inland, where the new UFA Cinema Center by the Viennese firm Coop Himmelblau offers welcome relief in a neighborhood of forbidding Stalinist superblocks. Unlike the usual dreary cineplex box, this one conjures up the exoticism of 1930s picture palaces. Standing within a generous triangular plaza between two major traffic arteries, a cantilevered five-story concrete block housing eight theaters appears to balance precariously beside a crazily tilted glass-and-steel-enclosed lobby. Film trailers animate a long exterior wall; within, stairs, leaning towers (computer-generated sound-and-light shows are projected from one), angled bridges and a suspended circular platform create a fantastic Piranesian setting—the whole glowing at night like a giant magic lantern.



COURTESY FRANK GEHRY & ASSOCIATES



COURTESY FRANK GEHRY & ASSOCIATES

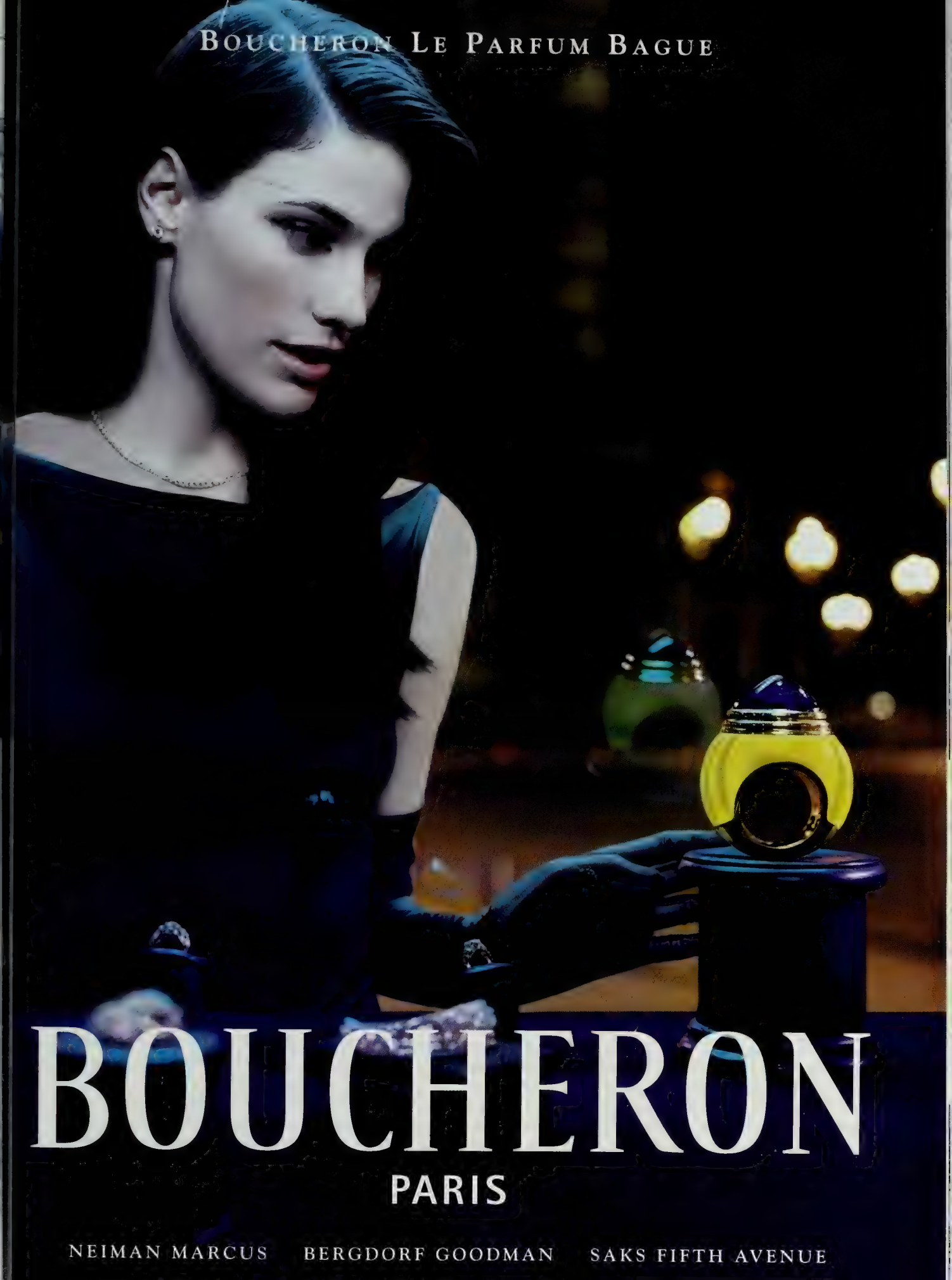
The Cinema Center is the largest structure to date by the firm, whose principals, Wolf Prix and Helmut Swiczinsky, are known for explo-

*continued on page 94*



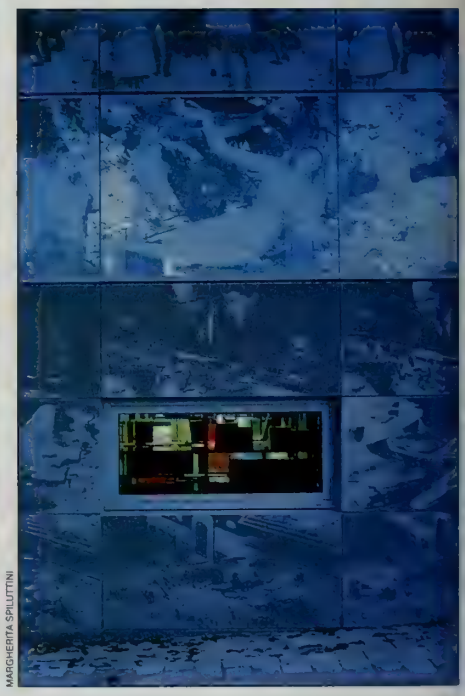
**ABOVE LEFT AND ABOVE: "Frank Gehry created an anti-Gehry exterior for the interior, which is a work of genius," Johnson says of the architect's new DG Bank in Berlin.**

**LEFT: For the Jewish Museum in Berlin, which opened in 1999, architect Daniel Libeskind used asymmetrical window slashes to express his outrage at the Holocaust.**


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# PHILIP JOHNSON IN GERMANY





**LEFT: The walls of the Technical School Library in Eberswalde, designed by the Swiss firm Herzog & de Meuron, are animated by horizontal bands of repeated images. "The whole façade has a strange power of representing eastern Germany's lost culture," Johnson notes of the library, built in 1999. BELOW: A detail of the exterior.**

*continued from page 92*

sive deconstructivist designs. Dubbed "The Crystal," the lobby is defined by prismatic glass that indeed deconstructs the faceted shapes adopted by some of the most adventurous German architects in the early 1

Guiding us bet entrance's dizzyin Prix described the i "a three-dimensional v clip." "Shapes change moves through the space explained. "Most important of all, it's a vertical urban square." Because large sections of the glass enclosure can be left open at street level, where the pavement meshes seamlessly with the lobby floor, the theater's circulation area has become part of the metropolis's public space. It was this urbanistic dimension, together with monumentality of the in- that impressed John- later evoked the implies for Berlin.

our short flight ohnson reviewed experiences of the city. A sojourn in Heidelberg in the summer of 1927 perfected his command of German and inaugurated "the formative years for my architecture," says Johnson. In fact, it was during these early years of modernism that he discovered two architects who would become major influences on his own work: the young Mies van der Rohe and the nineteenth-century master Karl Friedrich Schinkel.

After the war, Johnson "couldn't wait to see what had happened to the Weimar culture I liked so much," but his return to Berlin in the early 1950s was a sobering experience. "There was no city, just enormous piles of rubble. Everyone I knew was dead, of course, or they were in America. I left right away; it was too depressing." Since then Johnson has revisited Berlin regularly, and he was one of the first American architects to receive a commission in the former eastern sector: the Philip Johnson-

*continued on page 98*




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# PHILIP JOHNSON IN GERMANY



COURTESY RENZO PIANO BUILDING WORKSHOP

Among the architects who have designed new office buildings for Berlin's rapidly growing Potsdamer Platz are Renzo Piano, Arata Isozaki and Rafael Moneo.

*continued from page 94*

bau office building (1991–96). Feeling that his own design was handicapped by what he refers to as the city's arbitrary building regulations —which limit height and façade treatment, among other things—he has followed with interest the many controversies over reconstruction.

No new project was more complex than the conversion of the late-nineteenth-century Reichstag to once again serve as the seat of Germany's federal government. A two-part competition (in 1992 and 1993) established Foster and Partners, known for the spectacular Hongkong and Shanghai Banking Corporation tower, as the architects. To rid the stolid Neoclassical Reichstag of its taint of past regimes, Norman Foster created a new aura of democratic accessibility by replacing masonry walls with glass wherever possible. Thus, for example, we could see into the parliamentary chamber from the exterior as well as from the public mezzanine above it. Just as Christo and Jeanne-Claude's Reichstag wrapping (1995) marked the end of an era, Foster's reconstruction, with a transparent dome replacing the monolithic original, heralds the beginning of a new one.

Like much of the Reichstag complex, the dome is open to the public, and visitors create Felliniesque silhouettes against the sky as they amble up and down a double-helix ramp that spirals to its summit. Dominating the center of this giant crystal ball is "the carrot," a funnel-shaped exhaust mechanism whose jazzy mirrored cladding reflects daylight down through a convex glass ceiling into the parliamentary chamber.

"Despite the corporate sameness of many of the spaces, Foster did the best job I've ever seen on public architecture," Johnson asserted. Yet he couldn't resist a swipe at the carrot: "I really think it's the ugliest thing I've ever seen. It's all right to put a modern dome on an old building, but the carrot has no relationship to any architecture."

*continued on page 100*




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# PHILIP JOHNSON IN GERMANY

*continued from page 98*

The dome and the roof restaurant next to it offer spectacular vistas of the city, including the top (with its stainless-steel, collarlike embellishment) of Frank O. Gehry's DG Bank. Approaching it from the Brandenburg Gate, we could see that the bank's main façade consists of huge mortarless slabs of buff-colored limestone, within which are recessed the largest possible windows, tilted alternately backward and forward at different levels. So restrained is the building's front that Johnson claimed he would not have been able to identify its architect had he not seen the more Gehryesque undulating back elevation, where thirty-nine apartments are located.

Inside, Gehry's unmistakable touch is apparent in the bank's vast atrium, where a seemingly free-floating walk-in sculpture suggestive of a horse's head is being fabricated to serve as a conference room. Offices and meeting rooms are organized around the light-flooded central space, whose Oregon-pine walls provide a warm contrast to the glass of its roof and floor and the stainless-steel sheathing of the "horse's head" (which will also have a pine interior).

Because work is still in progress, Johnson reserved judgment of his favorite architect. "The atrium's curved glass ceiling doesn't create a room," he noted. "Of course, when it's completed, the horse's head could turn out to be one of the great rooms of all time." He then added, "After Bilbao you expect perfection. There it wasn't necessary to see the building finished to know how good it would be. All I can say here is, 'Not yet, old boy!'"

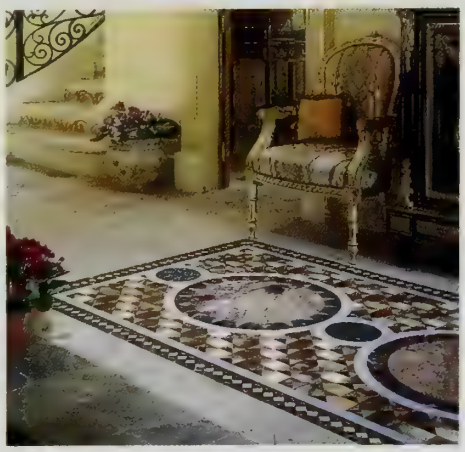
Johnson similarly demurs on the first design realized by the Polish-born American architect Daniel Libeskind, whose Jewish Museum opened to the public in early 1999 with no displays in it. "A museum is not done if there's nothing there," said Johnson. But Libeskind evokes with such poignance the losses of the Holocaust by means of tall, starkly empty spaces traversing the interior that the zinc-clad building is in itself a monument of mourning. As we walked through the wildly zigzagging galleries, with their asymmetrical window slashes, Johnson admitted that the experience was so unexpected and so disorienting that it was compelling. He was particularly impressed by the nearly eighty-foot-high freestanding Holocaust Void, with its prisonlike sliver of daylight at the top, and the leaning columns of the E.T.A. Hoffmann Garden: "I had the sense that they were pulling my guts out. They're the best Holocaust memorial I've ever seen."

Johnson was equally enthusiastic about what he called the trip's biggest surprise, because it was so different from its photographs: the small Technical School Library by the Swiss firm Herzog & de Meuron (the architects who transformed Bankside Power Station into the new Tate Modern in London). In Eberswalde, northeast of Berlin, the library extends one of several nineteenth-century school buildings that stand in a bucolic setting. Its Warhol-like silk-screened walls are an arresting reminder of the present. A single repeated image was transferred by a complex chemical process to each of the building's alternating horizontal bands of glass and concrete; the flush surfaces of these contrasting materials are thereby unified, and the separation between floors is masked. And there are still more ambiguities. Unlike the posterlike repetitions of Pop art, these images bear a resemblance to Impressionist paintings in that they are clearest when viewed from a distance but blur at close range.

> "After Bilbao you expect perfection," Johnson noted. "There it wasn't necessary to see the building finished to know how good it would be."

Selected by the artist Thomas Ruff,

*continued on page 102*





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# PHILIP JOHNSON IN GERMANY

*continued from page 100*

the images run the gamut from Lorenzo Lotto's sensuous *Venus and Cupid* to a fighter plane and a reunification ceremony in front of the Reichstag. Their very diversity, in addition to their strong visual impact, is immediately engaging. Jacques Herzog explains that the density of the library's design was his response to the general obliteration of culture in eastern Germany. Because the client allowed no spatial gestures, such as the grand stairway usually expected in a public building, the architects packed the interior with a rich variety of furnishings (provided by another firm), a richness that is expressed by the tattooed exterior.

Silk-screened images are among the many inventive solutions Herzog & de Meuron have brought to their obsessive experimentation with building skins. "These people are the most incredible designers of walls," said Johnson, who noted "their cleverness in using photographic etching, the delicacy of coloring the concrete to match the glass, and the small rectangular windows that provide views in scale with the images." He added, "It fits the town, and it's an economical answer to the problem of expansion."

Johnson went on to cite some of the great walls created by Herzog & de Meuron: the copper-strip wrapping of a railroad signal box in Basel, Switzerland, and loose stones retained by wire mesh for the Dominus winery in California's Napa Valley. Despite the undeniable seductiveness of these claddings, Johnson is of two minds about the effort: "There is no modulation, no spatial surround. That's the trouble with 'wall architecture.'"

Johnson was less generous in his assessment of the high-profile architects whose work we surveyed rising on Berlin's Potsdamer Platz, Europe's most ambitious building site. A forest of cranes marks the mass of corporate headquarters being jammed into the area, a small city within the city. Although the architects include Renzo Piano, Arata Isozaki and Rafael Moneo, Johnson was not particularly impressed: "Nobody did their best work here, because Potsdamer Platz was subject to the same bureaucratic controls as the rest of Berlin. There's no center; it's like an American suburb or a midwestern city. It has none of the drama we saw in Prix's vertical city plan in Dresden."

In thinking back to prewar Berlin, however, the architect points out that Potsdamer Platz never did have a center; it was always just an intersection. "Rather than grand city plans, the thing that amused this traveler was the little seeds," Johnson remarked, "offbeat buildings like Schinkel's incidental structures and the work of his followers, the Schinkelschule, and in the twentieth century Hermann Finsterlin, whom I copy now because he was so great." (Johnson is attracted to the fantastic Expressionism of Finsterlin's drawings as an alternative to the rigorous geometry of the International Style.)

"Rather than grand city plans, the thing that amused this traveler was the little seeds."

As the plane lifted off en route to Paris on the first leg of our trip home, Philip Johnson returned once again to his formative years. He recalled being thirteen when his mother began to impart her passion for architecture to him in the course of a family visit to Europe just after the First World War. The architect credits her, and subsequently Alfred Barr, the Museum of Modern Art's first director, with teaching him how to look at buildings, while Hitchcock, "a genius," taught him their history. A lifetime of applying those early lessons has made Johnson an unusually astute observer. It remains to be seen which of his recent assessments will again prove to be prescient and which of Germany's new buildings might contain "little seeds" of inspiration for him. □



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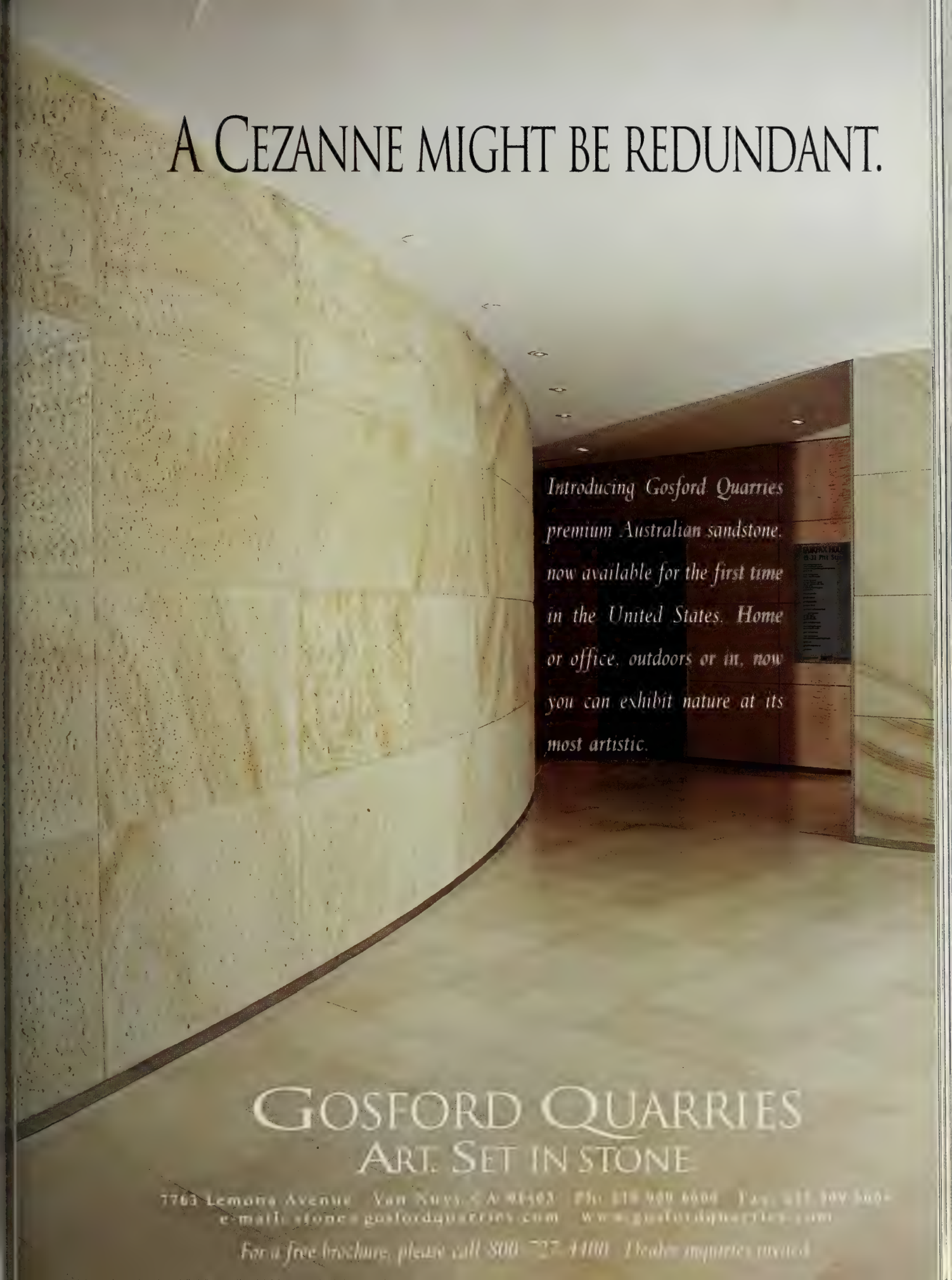
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# A COLLECTOR'S LEGACY IN AVIGNON

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*Text by Michael Peppiatt*
*Photography by Tim Clinch*

WITH ITS FORTIFIED RAMPARTS and crenellated towers dominating the Rhone valley in southern France, Avignon immediately conveys a sense of historical importance. It was already a vital trading center in Roman times, but its real power began in the early fourteenth century, when the papal court settled in the city for nearly seventy years, turning Avignon into the capital of Christendom and crowning it with one of the grandest palaces ever built in Europe.

The Papal Palace brought not only unprecedented wealth but a great deal of fine art to Avignon, which has been noted for its collections of paintings

*continued on page 108*





LEFT: The Fondation Angladon-Dubrujeaud is in an 18th-century Avignon town house. ABOVE: The stair railing dates to the 1700s.

BELOW: The 18th-century French items, including the Louis XVI tub chair and the Vassé bust, were Jacques Doucet's.





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# A COLLECTOR'S LEGACY IN AVIGNON

*continued from page 106*

and sculpture ever since. Some of these are now displayed in classical town houses that have been transformed into museums. So it seemed natural to Avignon-based collectors Jean and Paulette Angladon-Dubrujeaud that, having enjoyed great works of art in the privacy of their home for many years, they should establish a foundation to preserve their eighteenth-century mansion after their deaths (Paulette died in 1988, after Jean). They stipulated that everything in the house must look natural and lived in, as if, in their own words, "the owners had just stepped out for a moment."

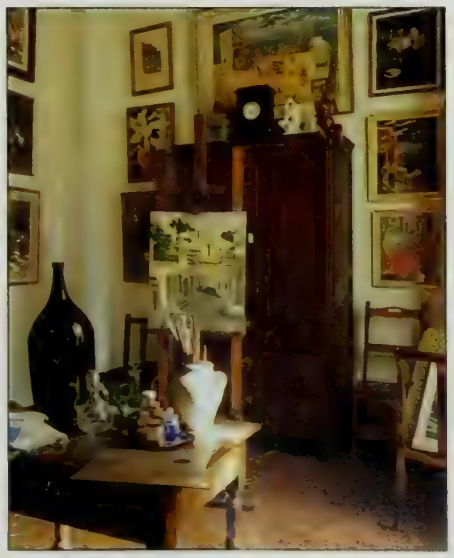
The importance of their bequest only comes into focus once one knows that most of the collection of art and furniture was originally formed by the legendary couturier and connoisseur Jacques Doucet, who was Jean Angladon-Dubrujeaud's great-uncle. Doucet ranks as one of the most perceptive and daring collectors of the late nineteenth and early twentieth centuries, not least because he remained extraordinarily open to the latest, most challenging artistic developments all through his long life.



Born in Paris in 1853, Doucet soon made his mark as a couturier, changing the prevailing fashions radically and dressing most of the great actresses and leading hostesses of the day. But as soon as his fortune would allow it, he gave himself over to his passion for fine houses, furniture and, above all, art. As a young man, Doucet called on Monet and Degas and bought pictures from both of them. In time he built a collection that included a formidable number of Impressionist masterpieces as well as many eighteenth-century paintings, drawings and pieces of furniture. For some ten years the couturier—who preferred to be known as a collector—

*continued on page 110*

"Jacques Doucet created a highly civilized environment wherever he lived."





**TOP: The furniture in the Renaissance room belonged to the Angladon-Dubrujeauds. RIGHT: A *bureau plat* and two Louis XV armchairs in the library.**

**ABOVE: Paintings by the Angladon-Dubrujeauds grace the walls of their tiled studio, which the foundation curators left as it was when the couple died.**



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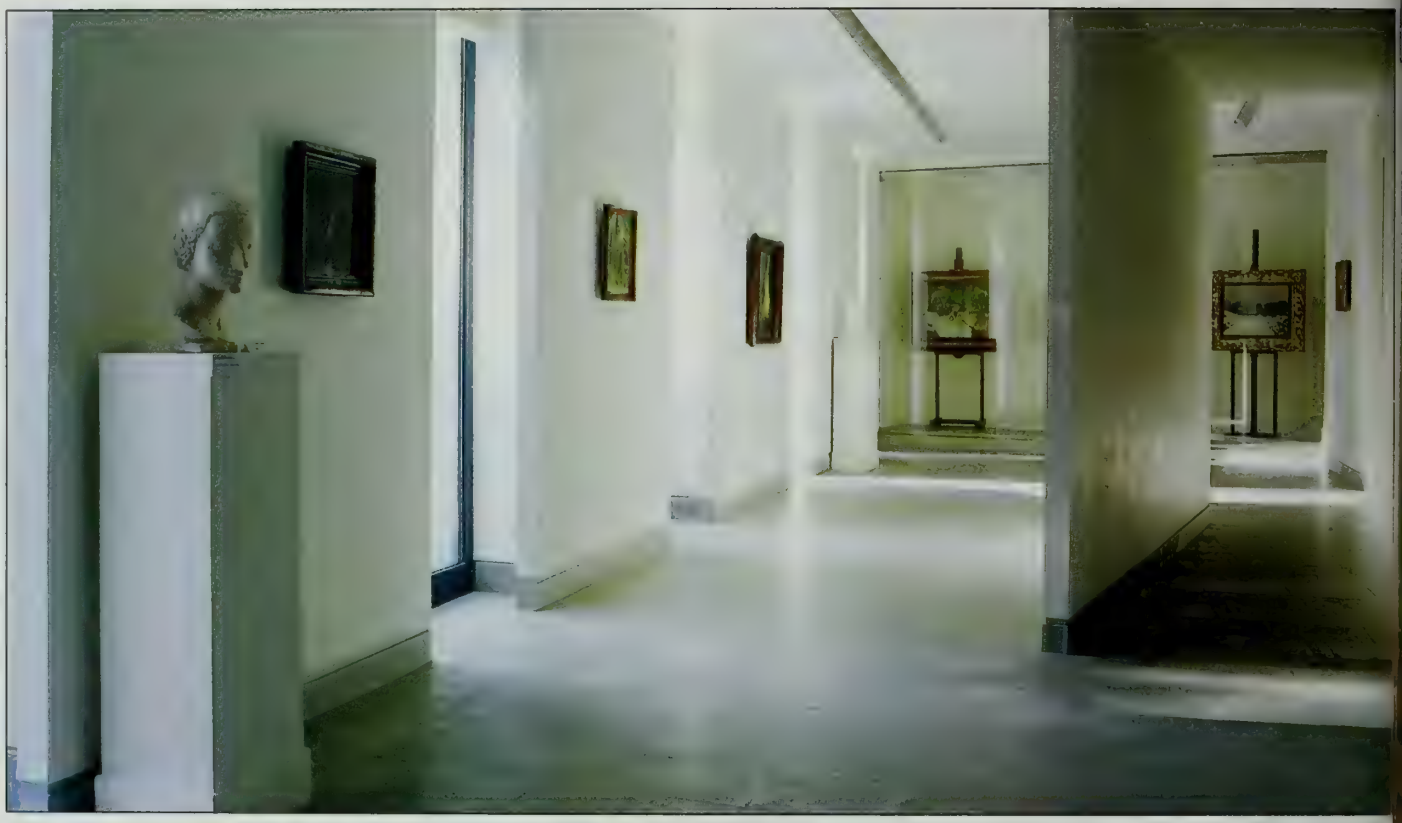
# A COLLECTOR'S LEGACY IN AVIGNON

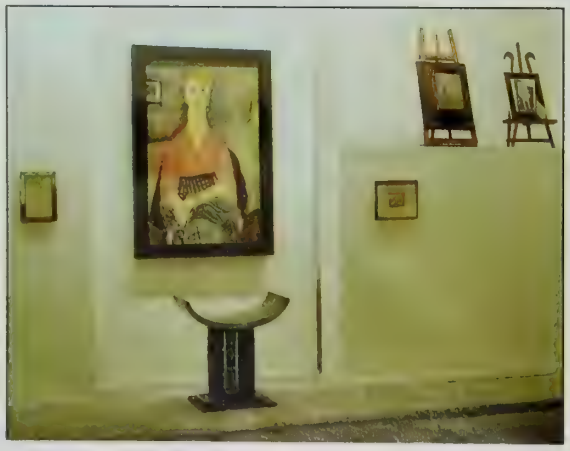
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set himself up in a Louis XVI town house in Paris and combined his classical and contemporary works in an ensemble that was considered both bold and stylishly avant-garde.

Later in life Doucet moved, and he sold much of his eighteenth-century collection to make way for an art that was then considered aggressively new. In the early 1920s the couturier asked the young Surrealist writer André Breton to advise him on new acquisitions, and under the latter's influence he bought, among other great contemporary paintings, Henri Rousseau's *The Snake Charmer* and Picasso's *Les Demoiselles d'Avignon* (now in the Museum of Modern Art in New York). Although Doucet was over seventy years old at that time, he decided to build a modern studio with the help of the best designers of the era so as to have an interior worthy of his new masterpieces. Shortly after, surrounded by his pictures and his Art Déco furniture, Doucet died. Parts

*continued on page 117*







TOP: A gallery of 19th-century art. ABOVE: Modigliani's 1919 *The Pink Blouse* hangs over a Legrain stool in the 20th-century gallery.

RIGHT: At the entrance to the museum, designed by Guy Duval, are a photo of a Doucet portrait and a painting of his Paris apartment.

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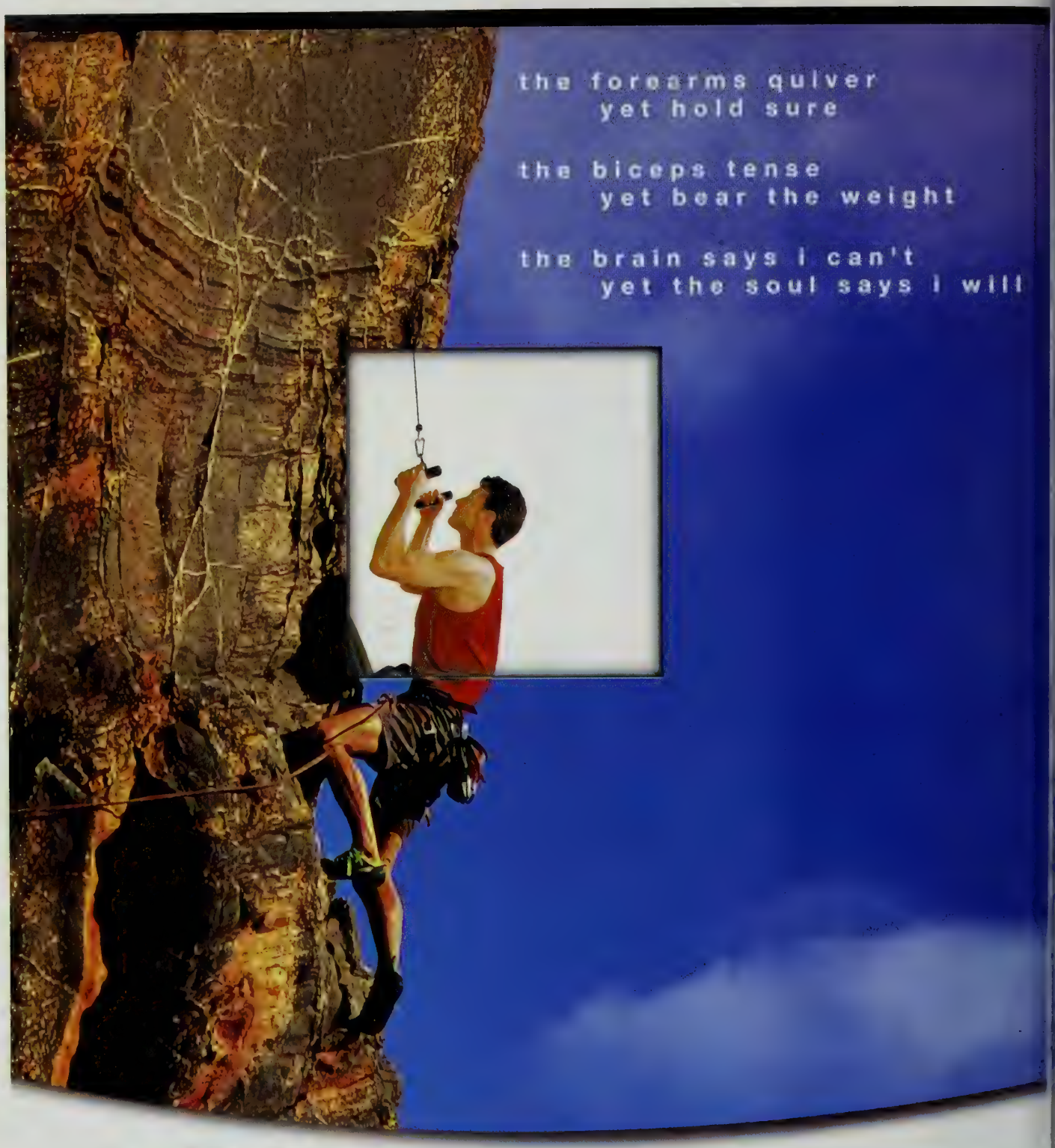
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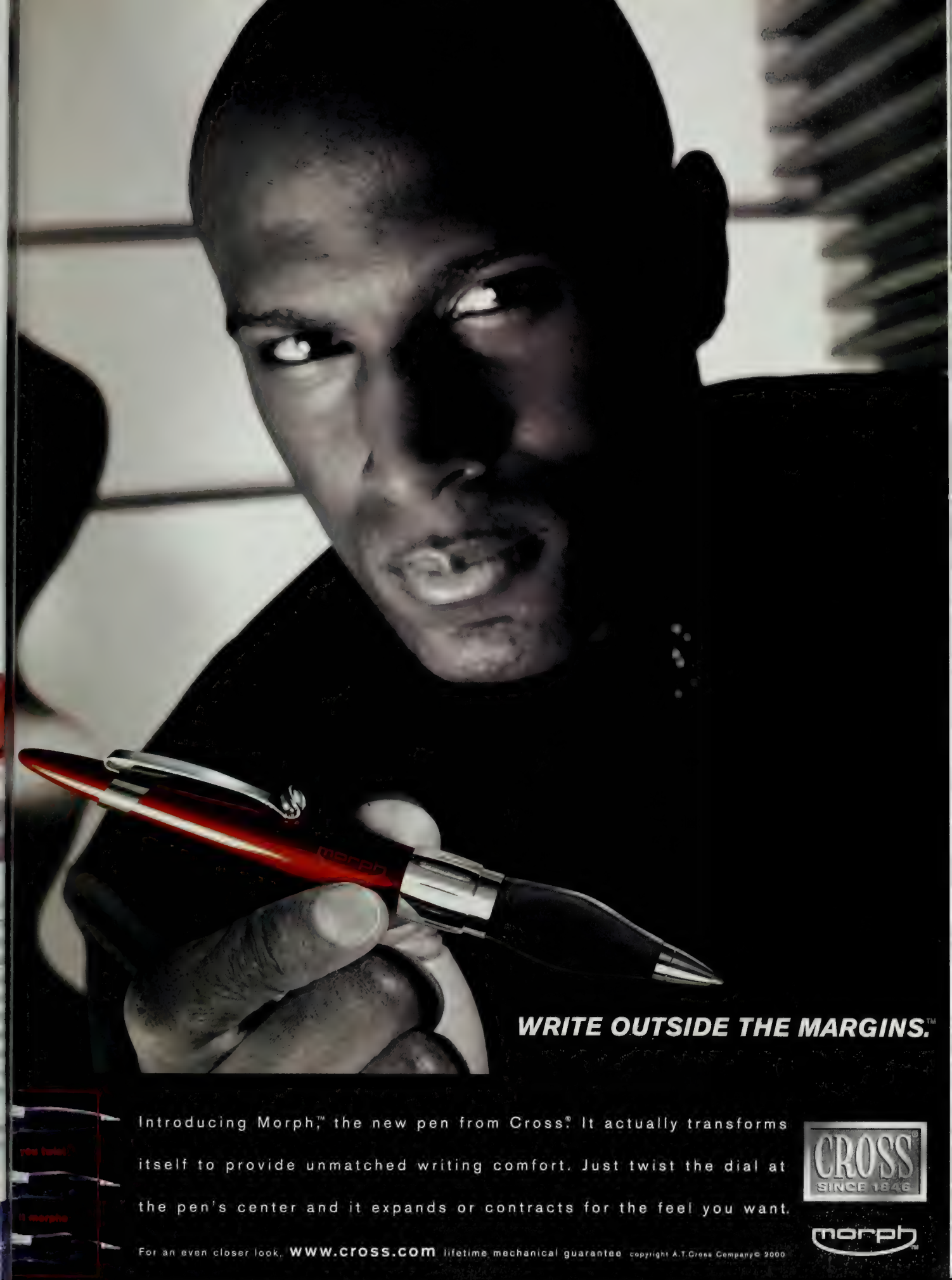


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# A COLLECTOR'S LEGACY IN AVIGNON

*ontinued from page 110*

of his various collections were sold, but the remainder passed on to Jean Angladon-Dubrujeaud, who in turn housed it and added to it before bequeathing it to a private foundation that bears his family name.

Because of its unusual origins, the Fondation Angladon-Dubrujeaud can be appreciated not only for its remarkable collection and its domestic interior but also for the memories it evokes of a great collector and the golden artistic ages that he enjoyed. "I have been in turn my grandfather, my father, my son and my grandson," Doucet said about his successive passions for the eighteenth century, Impressionism, Cubism and Surrealism; and traces of his changing tastes, which ranged from Chardin to de Chirico, from Oriental ceramics to African masks, can be seen at every turn.

The foundation's entrance and first floor have been entirely redesigned by the Paris-based architect Guy Duval to provide optimum conditions for viewing some of the best works in the collection, notably Modigliani's *The Pink Blouse*, van Gogh's *Railway Carriages* and Degas's *Two Dancers* and *Woman Ironing*, in addition to a portrait by Vuillard and landscapes by Sisley and Cézanne.

"I felt that my prime objective here was simplicity," says Duval. "The house had been transformed many times over in the last century, but now what counted was being able to look at works of art without hindrance. So I tried to put as little as possible between the spectator and the paintings, while taking every precaution to filter and reduce the very strong sunlight you get in Provence."

This neutral background gives way on the second floor to an interior that is very close to the one in which Doucet's grandnephew and his wife, themselves both painters, lived and worked for many years. There is a formal dining room, furnished sparsely but grandly in Renaissance style with the Angladon-Dubrujeauds' personal belongings, and an artist's studio, filled with their own paintings. There are also six salons, with excellent seventeenth- and eighteenth-century furniture from the Doucet estate and with outstanding works of art (a Chardin here, a Boucher there) illuminating the walls.

"Obviously we no longer have the Jacques Doucet collection in all its original splendor," says the foundation's director and curator, Anne-Marie Peylhard. "Some marvelous things were given to museums, and others were sold after Doucet's death. But we have enough to show the enormous breadth and inventiveness of his collecting.

"Doucet was a man who very quickly saw the point of what the most talented people of his time were doing," Peylhard explains. "He encouraged Breton and other poets, he commissioned some of the great architects and designers of Art Déco, he collected fine editions and had them specially bound, and he created a highly civilized environment wherever he lived. I think this is his legacy, and I hope that it continues to live through the foundation."

An unusually stimulating aspect of this delightful museum, with its easily accessible, human scale, is the subtle way it suggests Doucet's achievement without explaining it exhaustively. While the couturier's sumptuous interiors, with their Oriental cabinets and Art Déco staircases, no longer exist, the blanks have been skillfully filled in by means of photographs and other documents. What emerges is a full portrait of this exceptional collector and, through him, the portrait of an age. □

> The collection built by Doucet included a formidable number of Impressionist masterpieces.

*The museum is open from 1:00 P.M. to 6:00 P.M. Tuesday through Sunday, March 31 to November 12, and Wednesday through Sunday the rest of the year. Fondation Angladon-Dubrujeaud, 5 rue Laboureur, 84000 Avignon, France; 33-4-90-82-29-03.*

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# WHOSE WEB IS IT?

## ISSUES OF OWNERSHIP AND ACCESS ON THE INTERNET

*By Nicholas von Hoffman*

E-you, cyber-me, and virtual us. It's a dot-com world, kid.

While people were clucking over ebonics and Valley talk, Internet-inspired electro-speech was moving in with a vengeance. The use of those two now ubiquitous prefixes, *e-* and *cyber-*, is a marker of how far and fast the Internet has grown. In the space of five or six years it has become the must reference for every politician in every speech. It is hailed as the basis of "the new economy," which showers perpetual wealth upon us, the tool with which our children gain indispensable knowledge and/or have their morals corrupted. Until the Second Coming, the Internet will have to do, and a lot of us will be content with it as a substitute for salvation.

*E-* goes way back. It's derived from *electronic*, which comes from *electric*, which comes from *electron*, which was first introduced into English from Greek by William Gilbert, Elizabeth I's doctor. *Elektron* means amber, a fossil resin, which the ancients noticed will generate a magnetic field if it's rubbed.

Naturally, there can't be an e-anything without the Internet. In the astronomy of the American imagination, the Internet appears to be the virtual cosmos containing cyberspace, although some might insist that it is cyberspace within which the Internet exists and grows like the ever-expanding edges of the universe. However, before there was either of the two, there was cybernetics—from which *cyber-* comes—an importation of another Greek word, the root of which means to steer or govern.

The man who did the importing was Norbert Wiener (1894–1964), a Missouri-born mathematician, physiologist and engineer genius. The claims of some of our leading politicians notwithstanding, the Internet was not invented by a single person, but if you can say its invention begins with any single individual, it would be Wiener, who did some of the most important basic thinking about what would have to go into a system whereby machines talked to each other.

Wiener first thought about talking machines during the Second World War. He worked to develop a system by which one machine—the radar—would locate an enemy airplane, calculate its course and tell another machine—the antiaircraft gun—where to aim to hit it.

That seems like small potatoes to us, but it was big stuff for Wiener, who had more than an intuitive flash of where the technology might lead. "It is the purpose of Cybernetics," he said, "to develop a language and techniques that will enable us indeed to attack the problem of control and communication."

Wiener anticipated that communication theory would have a huge impact on social life, but he believed that only the threat of war would push the government into paying for the translation of theory into engineering reality. A few years after Wiener's death, the Cold War did exactly that as the government set scientists and technicians to the task of developing a communication system that would stay up and operating even if some of its nodules, the places where its wires met, were knocked out.

By the early 1970s this system without a center had been perfected, and it is the decentralized architecture of the Internet that is the basis for its free and open character. There is no single pipeline, no one place where anyone can stanch the streams of messages flying this way and that by the billions. When you let the Internet in, you let it all in, although there are filtering programs that can keep unwanted material off your screen. But such filters are the individual's choice, not the choice of some outside interest or institution, governmental or private.



JOHN MACDONALD

The Internet's development, astonishing as it has been, is by no means complete, but its impact, especially in the area of business, has been large. The world of the home consumer gets most of the publicity, but the biggest action has been business to business. The Internet's greatest contribution to date may have been to broaden markets, allowing buyers to contract for the best at the lowest price in the least amount of time. Local and regional markets have all but vanished as the Internet has made every market of significance a worldwide activity.

Most recently Ford, DaimlerChrysler and General Motors announced that they were starting a company that would put up a Web site through which they would buy parts for their manufacturing operations throughout the world. Each company will post specifications for the parts and materials it needs, and suppliers everywhere will be able to bid for the contract. It is expected that this one Web site will generate a quarter of a trillion dollars' worth of business a year. It is also said that the new purchasing system should cut as much as one thousand dollars from the cost of a car. Retail customers will also be able to order

*continued on page 120*

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## WHOSE WEB IS IT?

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custom cars at the Web site, and these will be cranked out at the factory perhaps as soon as ten days after the order is placed.

In February the Ford Motor Company made an announcement of singular importance: It would present every one of its three hundred and fifty thousand employees with a new computer, a color printer, access to the Internet and an e-mail account. The company said it was doing this to increase computer literacy among employees, who will pay only five dollars a month for the equipment. It will also give the company a beachhead in every employee's home and a means of talking to every employee without unions creating noise and static while the conversation is going on. It is still too early to guess where this might lead and whether other companies will follow.

Although the Internet has had something to do with our current economic expansion, that shouldn't be taken to mean that we've returned to Eden. Electronics can rid us of mechanical and procedural causes of economic fluctuations, but it can't do anything about greed and folly.

Because the Internet has become a daily fact of life in millions of homes, studies and pronouncements about how the Internet has changed us abound. We're becoming a nation of introverted electromonks, pale cyberspacelings incapable of relating to off-Net flesh-and-blood humans, the socio-doomsters tell us in the conclusions of their reports. Most of those reports are good for coffee talk and little more. The Internet and its applications are still changing rapidly. It's only this year, for instance, that some citizens—Arizona Democrats—have been able to vote via the Internet. The possible consequences of this, which could be considerable, aren't known, but we can speculate that if voting through the Internet were to replace current voting methods, it would essentially impose a property qualification on voting. Internet voting would be tantamount to having polling places open in middle- and upper-class neighborhoods and closed in poor ones, where few people can afford computers and the costs of getting on the Net.

We don't know if the Internet we have today is the Internet we will have in three or four years. We do know that cable companies are spending billions of dollars to connect home computers to broad-bandwidth cable. This will allow users to fly through cyberspace from one Web page to the next as fast as a finger snap, as well as to receive high-definition movies on their computers.

What we don't know is how much control we will continue to have over our travels through cyberspace once our computers are hooked up to a superior cable service. Right now, anybody with a telephone can find an Internet service provider. There are literally thousands of them, from the large to the very, very small. All of a sudden the possibility looms that cable operators, with their new broadband Internet service, will prohibit customers from signing up with anyone else. In a trice, the freedom that has characterized the Net will be imperiled. Assuming that AOL's purchase of Time Warner goes through, their combined company and AT&T will control a majority of the cables going into American homes. They will have the power to impede their subscribers' access to the Internet. Though the design of the Internet itself will remain fundamentally the same, for cable subscribers the Net may become a system with a centralized hub.

When a cable subscriber goes on the Web, he or she may find that certain Web pages come up automatically, that others are extremely slow arriving on the screen and that some aren't retrievable at all. In a monopoly, customers may be offered certain combinations of channels, and if they'd prefer others, there may be absolutely nothing they can do about it.

The only guarantee this won't happen is if cable companies allow outside Internet service providers to use the cables. A cut, slice and slash battle in Washington is shaping over whether or not the great quasi-monopoly cable companies should be required to allow outside Internet service providers to use their pipes. If the past is a guide to the future, the smaller providers will lose, and Norbert Wiener's worst fears, not his hopes, will be realized. □

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# DORIS DUKE'S ROUGH POINT

## THE RENOWNED NEWPORT COTTAGE OPENS AS A MUSEUM

*By James S. Wamsley*



COURTESY NEWPORT RESTORATION FOUNDATION

EVERYTHING SITS WHERE it was when the music stopped," says Pieter N. Roos, contemplating the music room of Rough Point, Doris Duke's monumental "cottage" near the end of Newport's storied Bellevue Avenue. Indeed, both inside and out, the tan granite-and-sandstone mansion, on its rocky ledge above the Atlantic, seems enigmatically fixed in time, as if guarding its own private memories of Duke's long and sometimes stormy life.

Roos is executive director of the Newport Restoration Foundation, which owns Rough Point (at Duke's bequest) and about eighty other historic structures in the old Rhode Island seaport city. He and the foundation's staff of experts have been preparing the Duke cottage for its new career as a house museum open to the public, set to debut in May. Their objective is to keep Rough Point and its contents—art, furniture, telephones, television sets, even the late owner's neatly stocked clothes closets—exactly as they were when Duke died in 1993. Among all of Newport's accessible Gilded Age mansions, Roos notes, Rough Point is unique in that its famous owner remains within living memory. What's even more interesting, he says, is that the structure is intact in every respect, a time capsule unchanged in almost the smallest detail from the day Doris Duke walked out the door for the last time.

By then Rough Point was more than a hundred years old. Designed in the 1880s for Frederick Vanderbilt (grandson of the commodore) by Peabody & Stearns, it was completed in 1891, about the same time as William K. Vanderbilt's Marble House, a few blocks away.

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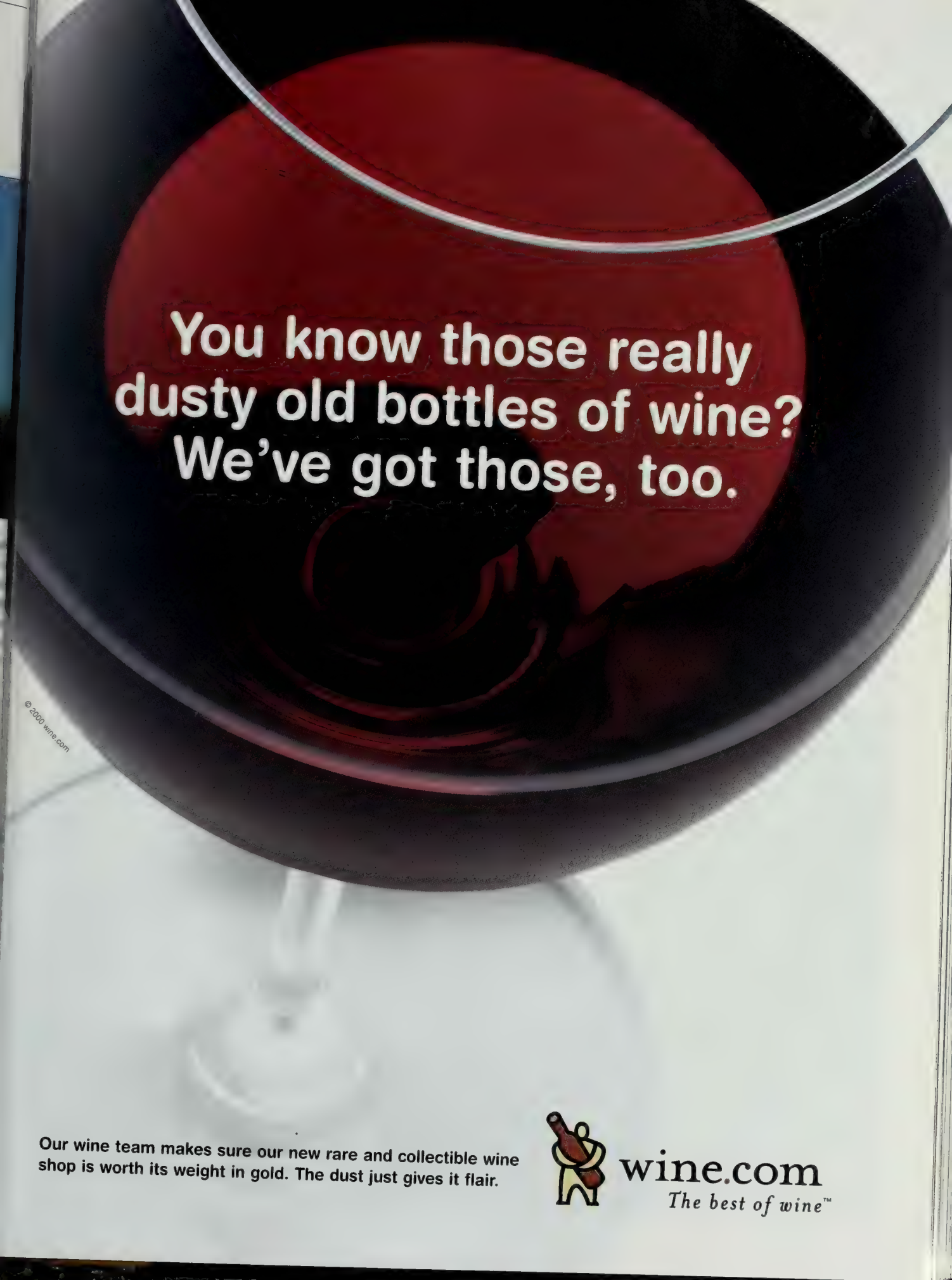
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PHOTOGRAPHY RICHARD RALEIGH, COURTESY NEWPORT RESTORATION FOUNDATION

**TOP: Built in 1887–91 in Newport, Rhode Island, the English-style Rough Point was owned for nearly 70 years by heiress and philanthropist Doris Duke (above).**

**RIGHT: The main staircase, rebuilt for the Duke family, features rich furnishings such as a set of tapestries, made in Brussels in about 1510, and an 18th-century canapé.**




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# DORIS DUKE'S ROUGH POINT





*continued from page 122*

Marble House heralded a new standard of prodigiously expensive palaces (called, perversely, cottages) built for the Gilded Age's fevered climax. "This was a social arms race. You were trying to outgrandiose your neighbors," Roos says of Newport's late-nineteenth-century zeitgeist. "It was a case of keeping up with the Vanderbilts here." But Frederick Vanderbilt, at least, had called for a more informal and relaxed feel at Rough Point. "It's been described as evocative of an English country cottage style," says Roos.

The Vanderbilts merged two properties, tearing down two older houses, so that their new cottage would stand on a ten-acre waterfront site (refined by Frederick Law Olmsted) where the cliffs of Rough Point jutted and arched to provide spectacular views. Straight ahead lay the ocean; to the left was Ochre Point, site of more Gilded Age mansions. But the Vanderbilts didn't stay long and sold Rough Point in 1906 to William B. Leeds, who died two years later. In 1922 his widow sold it to one of the age's mightiest business barons, James B. Duke, for $656,000. Duke's only child, Doris, was ten years old.

The Duke family had become interested in the property "primarily because of Mrs. Duke's affinity for Newport society," says A. Bruce

*continued on page 12*

ABOVE LEFT: An eclectic collection in the great hall includes Ming porcelain pieces and rare 17th-century Persian carpets. LEFT: Louis XVI chairs in the music room are covered in silk brocade.

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DORIS DUKE'S ROUGH POINT

## The structure is intact in every respect, a time capsule unchanged from the day Doris Duke walked out the door for the last time.

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MacLeish, collections manager for the Newport Restoration Foundation. And to engage Newport society, the Dukes clearly felt the need to put their mark on Rough Point. They asked their favorite architect, Horace Trumbauer, to make extensive changes, and he added two new wings, which together housed a music room, a solarium, a large bedroom for Doris and more guest bedrooms. A substantial interior redesign removed the darkest elements of a gloomy Victorian interior, Roos says. But James Duke, benefactor and namesake of Duke University, lived to enjoy but two Newport seasons in his new cottage. When he died in 1925, Doris Duke was publicly dubbed "the richest girl in the world."

According to MacLeish, "Doris liked Rough Point, but she didn't get along particularly well with her mother." So although Mrs. Duke reigned at the mansion until her death in 1962, Doris was more likely to be at the family estate in New Jersey, at her Hawaiian retreat or in Los Angeles, New York or Paris.

She was married twice: the first time for seven years, beginning in 1935, to socialite and aspiring Democratic politician Jimmy Cromwell, and the second, in 1947, to Porfirio Rubirosa of the Dominican Republic, for a year. Her only child died in infancy.

With the death of her mother, the 40,000-square-foot cottage became Doris

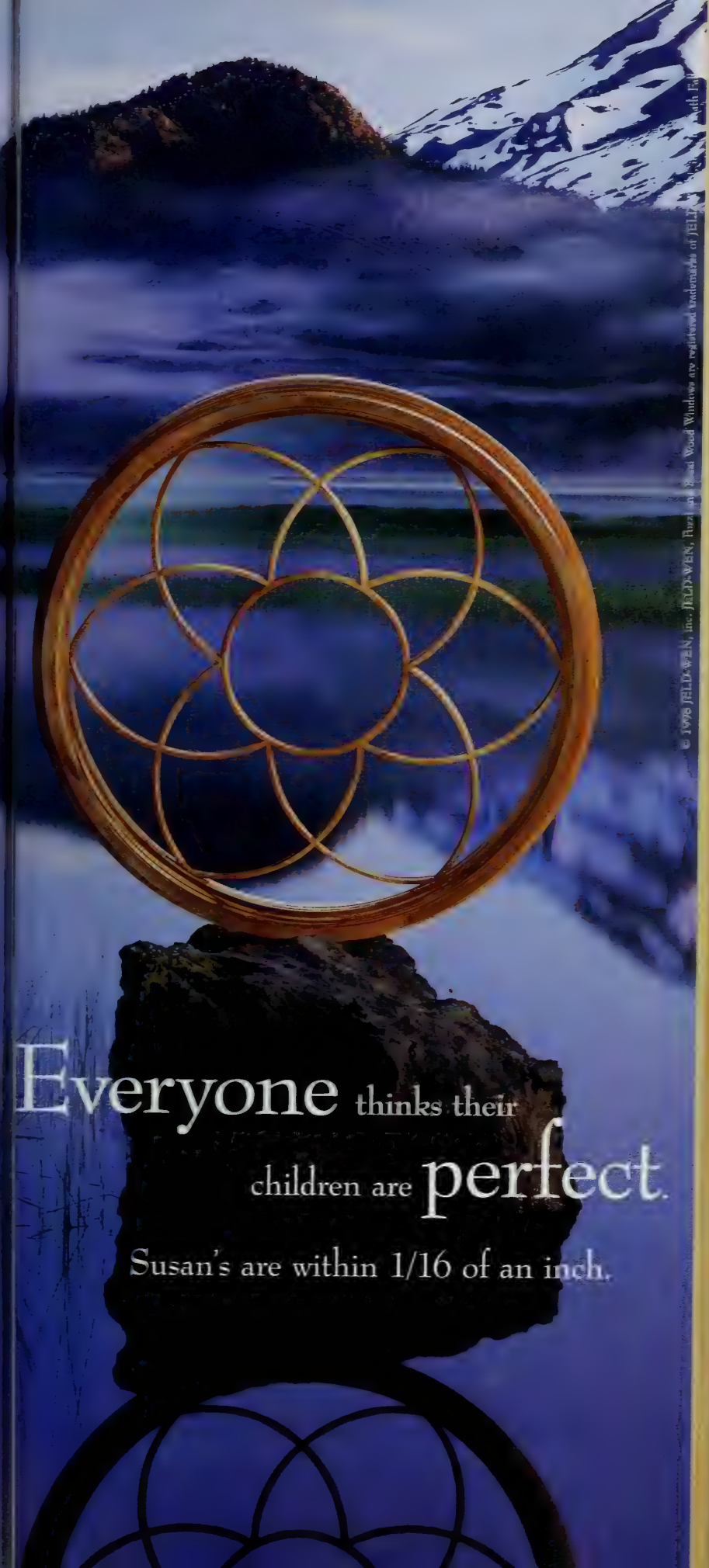
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**ABOVE:** The yellow room displays a portrait by John Hoppner. Flanking the George III marble mantel is a set of Louis XVI parcel-gilt fauteuils, circa 1770.

**LEFT:** A guest bedroom adjoined that of Duke's onetime adopted daughter. Above an 18th-century *lit d'alcove* is an 1892 equestrian painting by Gean Smith.




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# DORIS DUKE'S ROUGH POINT



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**ABOVE: A portrait of Duke at age 12 by John de Tosta. RIGHT: Her own bedroom is decorated with a suite of Charles X ormolu-mounted mother-of-pearl furniture.**

**BELOW: The ten-acre property, with its view of the ocean and other Gilded Age mansions, was originally landscaped by the firm of Frederick Law Olmsted in 1890–91.**



COURTESY NEWPORT RESTORATION FOUNDATION

*continued from page 126*

Duke's alone, and the fifty-year-old heiress began decorating it in her own taste, with European antiques and paintings. She tended to view the house as a work in progress, says Roos. "She was constantly changing and creating new atmospheres."

As late as the mid-1970s she refloored two of Rough Point's major rooms with antique oak parquetry, originally from a château near Versailles but more recently removed from her Hawaiian residence, Shangri-La. The new floor of the elegant fifty-six-by-thirty-six-foot music room went perfectly with Duke's earlier additions there: glittering rock-crystal chandeliers, eighteenth-century Chinese wallpaper, a vast Savonnerie carpet and a set of twelve French chairs from about 1780, their original upholstery and gilding amazingly intact.

In the great hall, another room of monumental scale Duke furthered a collection of art and antiques begun by her mother and father. James Duke had contributed a set of circa 1510 Brussels tapestries and the first of two Gainsborough portraits

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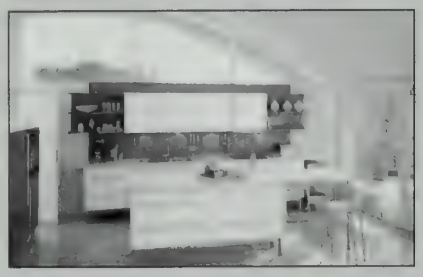

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# DORIS DUKE'S ROUGH POINT

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Doris Duke continued to decorate in a sixteenth- through eighteenth-century mode, and when she died, the room looked precisely as it does now, with paintings by the likes of Ferdinand Bol and Sir Anthony Van Dyck. There's a brilliant portrait of Charles I attributed to Jan Mytens and—over the fifteenth-century stone chimneypiece—a first-rate triptych from the sixteenth-century German school. Duke's taste in ceramics shines in a collection of Ming Dynasty garden seats and large jars. Furniture includes William and Mary wing chairs and older Flemish and English oak tables. An early-seventeenth-century Isfahan carpet covers the floor, and light glows from three silvered circa 1710 French chandeliers.

The main floor's other principal rooms have their distinct personalities, yet all flow together. The drawing, or yellow, room is a bright Neoclassical gem of mostly Louis XVI furniture and English portraiture. The morning room was one of Duke's favorite spots; she liked to sit under two portraits by Sir Joshua Reynolds, before a roaring fire so hot that it would melt chocolates on the low table.

Another of Duke's favorites, says MacLeish, was the sunroom, or loggia. "When you walk in, you really don't notice the room itself as much as what's outside. It frames the landscape beautifully, with a view out three sides through all the arched windows." The Atlantic is only about a hundred and fifty feet away.

Most of Rough Point's art and furnishings are European, and the majority of the paintings are portraits. "That's the older style of art collecting—copying European-style houses," says Roos, walking up the grand staircase and gesturing at the array of massive portraits in the stairwell. "These are the family snapshots. They may not have consciously thought about it that way, but that's what they were doing when they brought them in." The old images mount the walls majestically, beginning with Charles II as a young boy (perhaps done by Van Dyck), two imperial ladies by John Hoppner and the duchess of Marlborough by Reynolds. Toward the top of the stairs hangs Doris Duke's mother, Nanaline, and a somewhat wistful portrait of a twelve-year-old girl: Doris herself. Estate manager Philip Mello, who has worked on the property for thirty years, recalls Duke's telling him that the portrait ruined her entire summer when she sat for it, except for the day the artist, John de Tosta, put the wrong end of the brush in his mouth.

Among upstairs rooms the public will see is Duke's bedroom, with its phenomenal, ormolu-mounted French mother-of-pearl furniture suite and superb view. She always took breakfast in this room, and sometimes evening meals if no guests were in the house. She was a dedicated music student: At least twice a day she would go across the hall to her private music room to practice the piano. Roos hopes to find recordings of her piano stylings that can be played for the public.

Her later years were marred by worry over failing health. "She had a terrible time accepting the fact of her aging," says MacLeish. Duke adopted, and then disinherited, a daughter, Chandi Gail Heffner; ultimately, she gave control of her estate to her California butler, an action later revoked by the court.

The public, having read about Doris Duke for decades in not-always-accurate gossip columns, may have pictured lavish parties at Rough Point. But Mello says that her dinner parties usually consisted of only four to eight guests. Roos confirms this emphatically: "A lot of people assumed she had big and wild parties here, but she didn't. There are lots of myths about Doris Duke, and that's one of them. She had little dinner parties for a few people she'd invite in."

With the public opening of her grand cottage, perhaps some of the myths will be dispelled. A sense of Doris Duke's life and personality is clearly emerging at Rough Point, and at a most appropriate time: not too soon after the music stopped to seem indecorous, but close enough to still be fascinating. □

*For information on visiting Rough Point, call the Newport Restoration Foundation, 401/849-7300.*





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**Chicago (900 N. Michigan), May 24-26**

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Support for Wright Plus 2000 is provided by Architectural Digest. Tour guests will receive special offers from marketing partners including **Fireman's Fund** insurance, **Plain & Fancy Custom Cabinetry** and **OMEGA** (OMEGA X-33 Mars watch pictured below).



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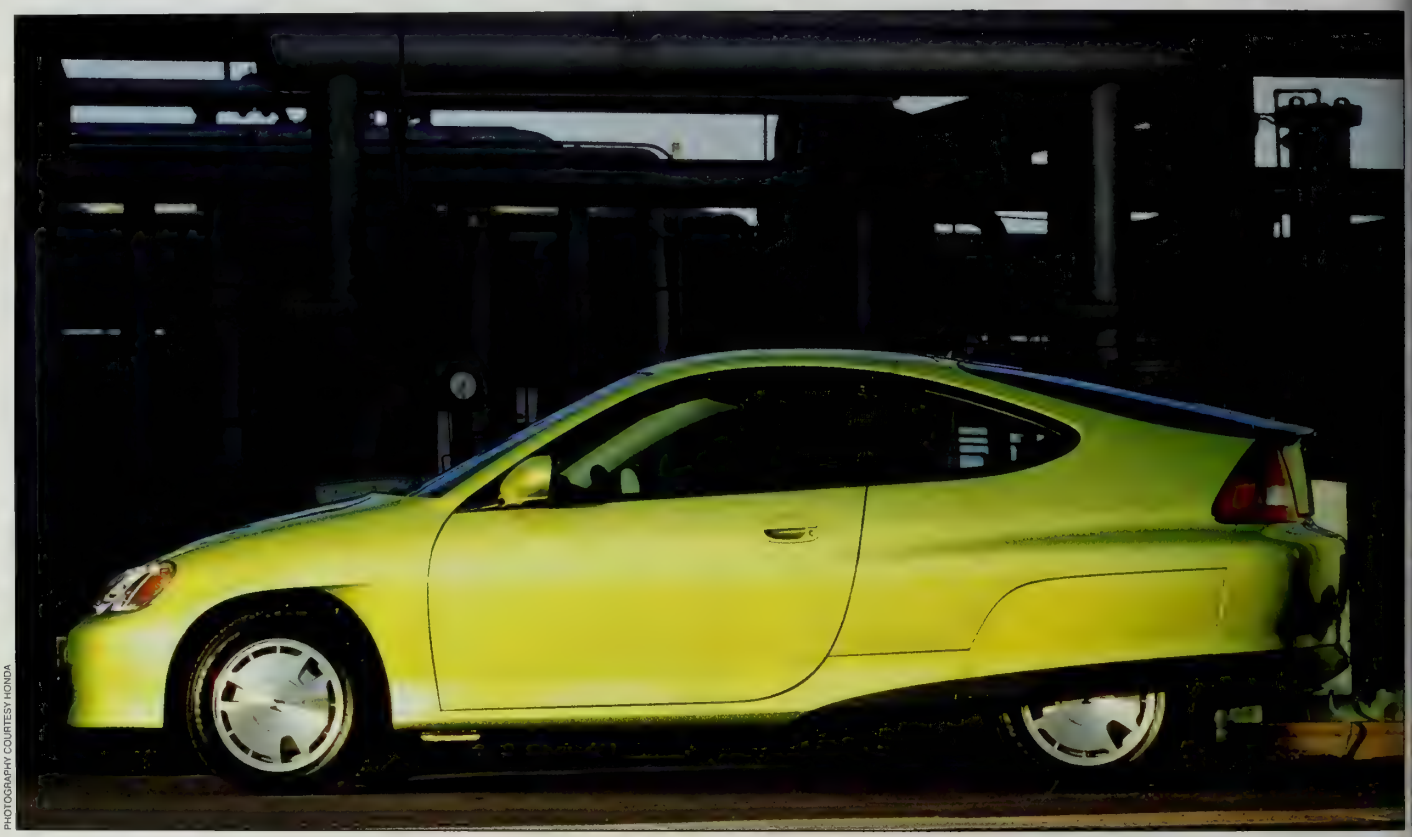
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# HYBRID SEEDS

## HONDA AND TOYOTA ROLL OUT GAS-ELECTRIC VEHICLES

*By Peter Garrison*



PHOTOGRAPHY COURTESY HONDA

AND NOW, FOR A MILLION dollars! What's the difference between a motor and an engine?

You want to shrug and say, "Who cares?" We use the terms interchangeably. But for a million dollars... (The correct answer, in case anyone actually asks, is that an engine produces its own power, whereas a motor uses power generated elsewhere.)

This is much more than a million-dollar question to Honda and Toyota, which are bringing to the United States cars that are propelled by both engines and motors at the same time. Four thousand of Honda's two-seat Insights are being offered to American customers this year; Toyota's Prius, a four-door, five-seat sedan, will arrive in numbers this summer, having been a steady seller in Japan for the past three years. Both are hybrid cars, combining gasoline and electric power sources.

Hybrids differ from electric cars in that they don't have to be plugged in to charge their batteries, and they generate their own electricity as they drive. Their combination of gasoline and electricity reduces emissions and improves fuel economy without compromising range. The Insight qualifies as an ultralow-emission vehicle (ULEV) under California's toughest-in-the-nation air-quality rules; the Prius is aiming for "super-ultra" status—the lowest level of emissions a car can attain before it stops emitting at all.



ABOVE: Honda chose striking colors for its new gasoline-electric hybrid, the Insight. LEFT: The instrument panel shows how many miles per gallon the car gets at a given speed.

Both cars get exceptional gas mileage. The Honda's EPA rating is 70 miles per gallon on the highway and 61 in the city, and it can manage 80 miles per gallon or more if it's

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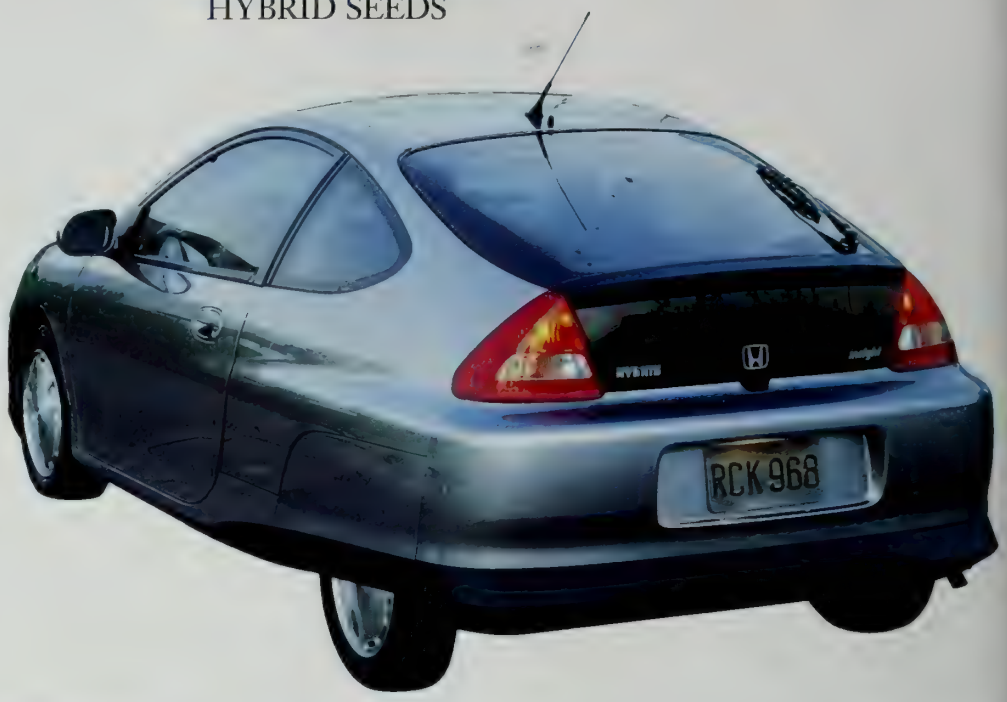

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# HYBRID SEEDS

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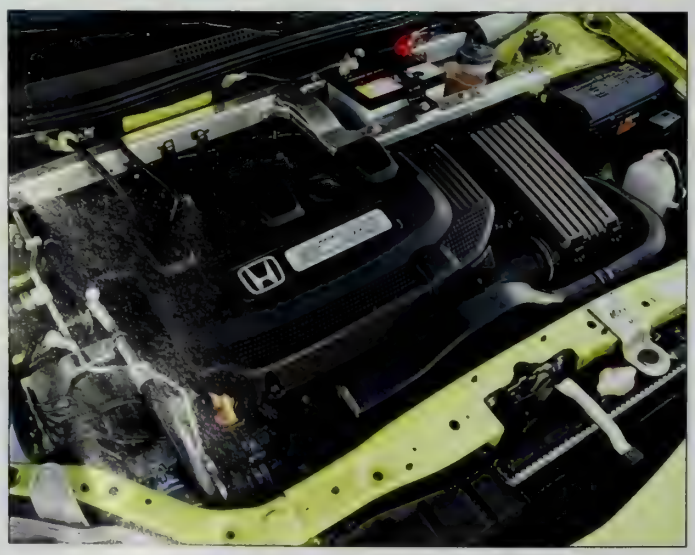
carefully driven. It also has a monster range: 700 miles or more on a tankful of 87 octane. The Prius hasn't been officially rated yet, but Toyota claims it delivers around 50 miles per gallon in the city.

The two carmakers have taken strikingly different paths into the unexplored wilderness of the hybrid. Honda's offering is a tiny, sleek headturner in three colors—silver, chartreuse and red—that suggest the mating livery of tropical bugs. The Insight fairly yelps, "I'm fun!"—and it's right. It feels like the MGs, Alfas and Triumphs of several decades back, before engines got so powerful and tires so good that a person could enjoy the capabilities of a sports car only by breaking a lot of laws. Its acceleration and overall performance are out of proportion to the size of its tiny engine (there are motorcycles with larger engines), because the electric motor and the gasoline engine complement one another, yielding an unusually flat torque curve.






ABOVE: Its designers gave the Insight ample windows to maximize driving visibility and to ensure that the compact, two-seat interior (left) doesn't feel overly cramped.



BELOW: The Insight owes its efficiency to its Integrated Motor Assist system, which combines the world's lightest three-cylinder gasoline engine with a thin electric motor.

Motor and engine cooperate in other ways. As soon as the driver shifts into neutral at a stop, the engine shuts itself off. When the clutch is depressed, the motor restarts the engine. The car doesn't even jiggle. Carefully timed pulses of resistance from the electric motor to the crankshaft smooth out the engine's power pulses, but the power lopped off isn't lost; it goes back into the battery, which returns it to the motor.

The Insight's five-speed manual transmission helps make the most of limited power, although some potential buyers will be put off by the amount of arm and leg work required by a car that is bound to be used mainly for urban transportation. Helpful Honda puts a pair of lights in the instrument panel to tell the driver when to shift up or down for optimum efficiency. The shift cues are intelligently programmed for various driving conditions. I found the cues to be a little optimistic about the car's ability to pull up steep hills in high gears, but they did teach me how best to drive it for economy: The formula includes unexpectedly early upshifts

*continued on page 138*

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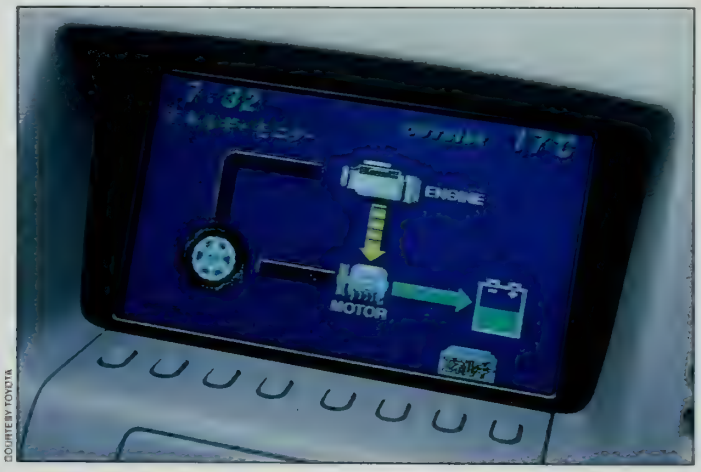
# HYBRID SEEDS



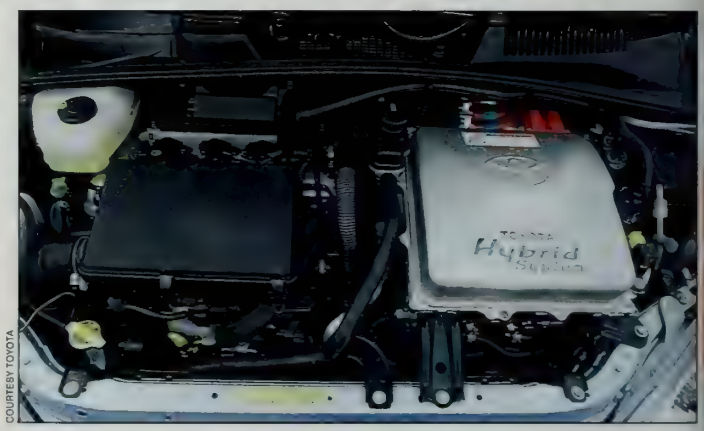
COURTESY TOYOTA

RIGHT: Styled in Toyota's California design studio, the Prius is a five-passenger family sedan made for city driving. More than 30,000 Priuses have been sold in Japan.

## While the Prius is a practical, unpretentious car, the Insight fairly yelps, "I'm fun!"—and it's right. It feels like an MG, Alfa or Triumph.




COURTESY TOYOTA




COURTESY TOYOTA

LEFT: A touch screen shows Prius drivers whether the car is using electricity or gasoline. ABOVE: The power sources are located side by side underneath the hood.

*continued from page 136*

and a surprisingly heavy foot on the accelerator.

The Insight's styling is aerodynamic. The sides of the car taper toward the back, and the rear wheels, closer together than the front, are almost fully enclosed. This unfamiliar shape helps reduce the size of the drag-producing turbulent wake behind the car, but it also offends our unconscious conviction that the potency of an automobile is embodied in the bulk and conspicuity of its rear wheels. It may explain why *Car and Driver* magazine, which on the whole liked the Insight, said it looked like a suppository. The car also is very light, making extensive use of plastics and aluminum; a plastic belly pan, for example, smooths the airflow between the chassis and the road.

The Insight has an unusual instrument panel; it invites the driver to play a fuel-efficiency video game. Instantaneous fuel consumption, often shooting past 150 miles per gallon, is displayed across the bottom between the dials; "trip" and "segment" averages are also shown. Another display shows the direction of power transfer between the battery and the wheels and the charge state of the battery. It's all intended to make one think about fuel economy, and it works. I found myself trying different driving styles to better my last mileage on the same route and aiming for target values—say, 60 miles per gallon for a day of mixed street and freeway driving.

Toyota's Prius proposes a different image: a practical, unpretentious city car that's easy to get into and out of, carries four or five people comfortably, turns on a dime and fits into tiny parking spaces. Its styling reflects a new flat-sided, tall and narrow paradigm shared by Toyota's Echo and Ford's Focus.

Toyota poured most of the

*continued on page 140*

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## HYBRID SEEDS

*continued from page 138*

Prius's visual novelty into its instruments. A multipurpose touch screen in the center of the dashboard tunes the radio, manages the climate and animates the ever-varying ebb and flow of power among engine, motor and road.

The Toyota's powertrain is more complex than the Honda's. Whereas the Insight's electric motor is built into the engine between the crankcase and the transmission, so that the electric motor pulls only when the engine is running, the Prius has a separate, much larger electric motor that works in parallel with the engine. In Japanese-market cars the motor contributes 40 horsepower, the four-cylinder engine 58; American-market cars will be more powerful, but the final ratings have not yet been announced. I found the acceleration of an American-market prototype more than adequate, and at between 60 and 80 miles per hour, it borders on exciting.

The Prius's battery pack is much larger than the Insight's, and because its electric motor is separate from its engine, the Prius can drive like a golf cart, without the engine starting up at all. The sensation is unexpected—I felt as though I was floating away on a cloud until the car accelerated above 15 miles per hour and the engine kicked in.

The car's automatic transmission has two selections, D and B, for drive. In the D setting the car coasts freely when the foot is off the accelerator; in the B setting, which functions like a low gear in downhill situations, regenerative braking is applied while coasting.

Regenerative braking is the great innovation in both cars. The idea is to recapture some of the energy normally lost each time the car slows down after having burned extra gas to get up to speed. In both cars, initial braking is electromagnetic. The car drives the electric motor, rather than vice versa, manufacturing electricity to charge the batteries. The work done helps slow down the car. When more braking is needed than the motor can provide, the hydraulic brakes come into play. Regenerative braking increases the fuel economy of a car by 5 to 8 percent. The amount of power that can be reclaimed—for example, during a downhill run—is limited by the capacity of the batteries, and regenerative braking makes its greatest contribution in stop-and-go driving.

Both Honda and Toyota are selling their hybrid automobiles for around twenty thousand dollars—less than they cost to manufacture. The reasons for the subsidy are several: bragging rights, testing the waters, practical marketing experience and early customer identification of their brands with the coming electric technology. Perhaps the two carmakers hope that the hybrids will give buyers a better feeling about electrically powered cars than they seem to

*continued on page 142*

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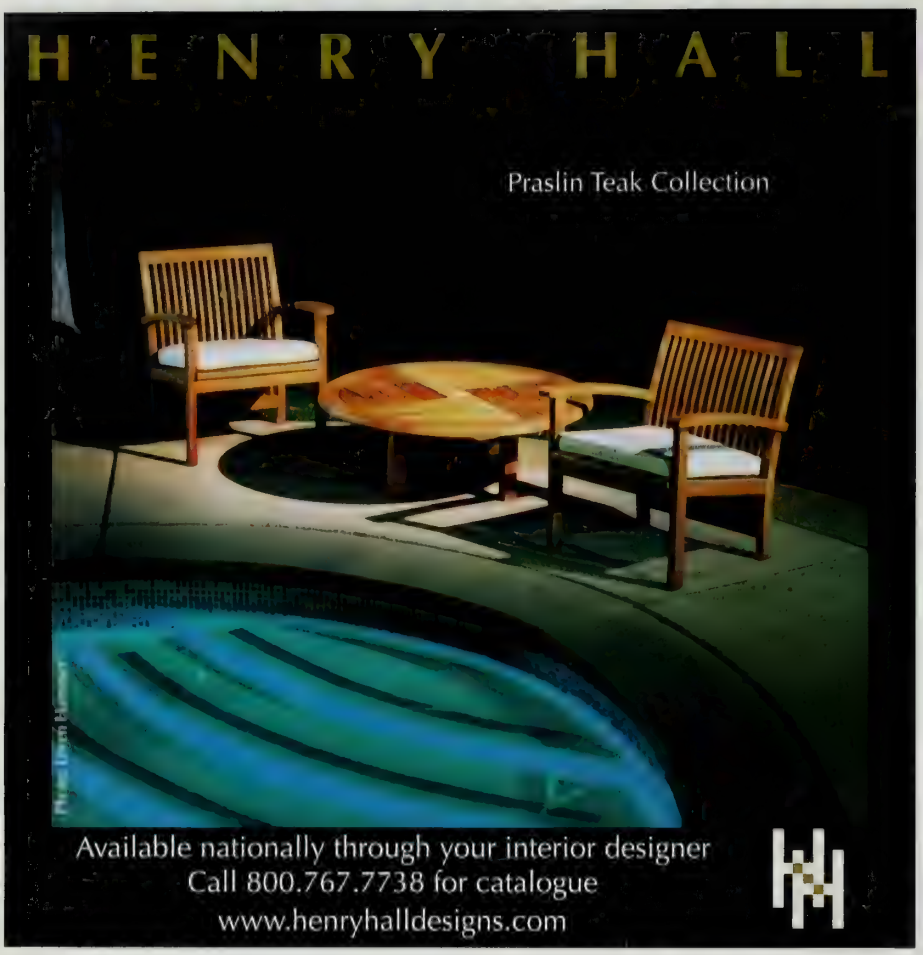
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## HYBRID SEEDS

*continued from page 140*

have gotten from the short-legged pure electrics now on the market.

In the United States, where the price of fuel is about a quarter of what it is in most of the world, there is not yet a strong customer demand for fuel economy, and highly inefficient sport-utility vehicles still top most customers' wish lists. But American automakers were not asleep while the Japanese were developing their hybrid cars. With the help of more than a billion dollars dispensed by the Partnership for a New Generation of Vehicles—a joint arrangement between several government agencies and General Motors, Ford and DaimlerChrysler—the Big Three have each produced an experimental concept car capable of about 80 miles per gallon with negligible emissions. All three of them originally featured diesel-electric powerplants that were inherently more efficient, but less clean, than gasoline engines. General Motors recently unveiled a new version in which the diesel engine was replaced by a hydrogen fuel cell. These experimental vehicles are more advanced, and come closer to the idea of a zero-emissions car, than the Insight and the Prius; but none of them are ready for market.

Twenty years hence, the year 2000 may be seen as the beginning of the end of the hundred-year reign of the internal-combustion engine. Other car manufacturers will bring out hybrids in the next few years. Like the Prius and the Insight, these will be transitional vehicles—fishes that walk on their fins.

Within a decade, the hydrocarbon-burning component of hybrids, the engine, will disappear, replaced by the still-unfamiliar but increasingly publicized fuel cell. Fuel cells, which are something like refuelable batteries, produce electricity from the decomposition of certain chemicals. Hydrogen is the most promising of these; not only is it the most abundant substance in the universe, but its sole exhaust product, warm water vapor, could be used to foam one's morning latte. That's where we're headed. Seen in this light, the Insight and Prius are nothing less than the early harbingers of a revolution in automotive transportation. □

1 **Flos USA** is the U.S. distributor of Flos Italy, a European manufacturer of contemporary lighting since 1968. Flos is proud to bring to market the works of many of the world's most prestigious designers. Shown: Fucsia, a suspension fixture by Achille Castiglioni. Call (800) 939-3567 for additional information.

2 Paolo Pininfarina re-creates **Snaidero**'s IDEA kitchen in the Pininfarina Collection 2000. For more information or to find a Snaidero showroom nearest you, call (877)-SNAIDER or try www.snaidero-usa.com

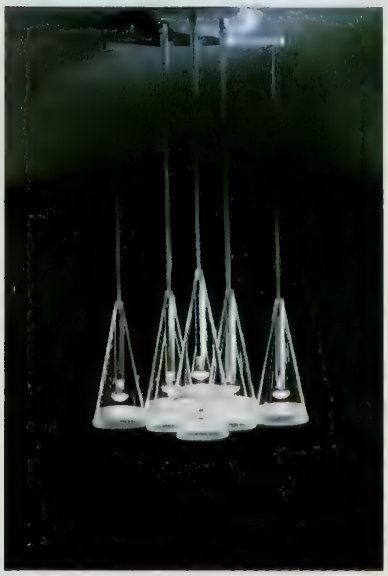
3 **Terzani** presents "La Luce Pensata," a vast collection of contemporary lighting elements designed by Jean François Crochet. Created to be almost unique pieces, realized with the customary precision in the treatment of the materials and the finishing of the surfaces. Shown: "Oh Madiana" chandelier.

4 **Saporiti Italia** presents "Flap"—a family of compact sofas and armchairs designed by Mauro Lipparini and suited for both domestic and office environments. The backrests rotate from the horizontal to the vertical position, allowing a personalization of the shape and the ergonomics of these objects.

5 **B&B Italia**'s new patented closet system, ATLANTE, is a revolutionary solution to conventional modes of storage. Its two independent systems, one for closure and one for storage, offer design-savvy solutions for seasonal wardrobes, linens or multi-purpose storage.

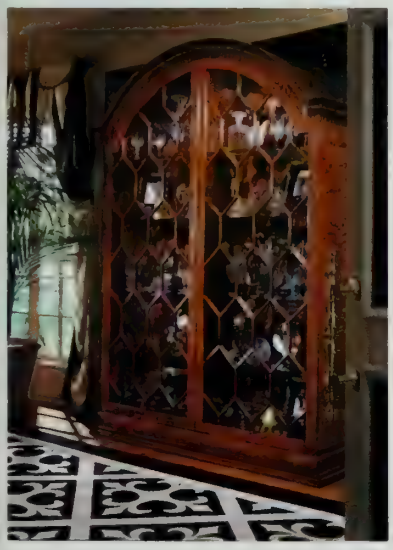
6 Founded in 1966 by Francesco Molon and a handful of skilled artisans, **GieMme** succeeds in capturing the rich tradition of ancient techniques and furniture mastery. GieMme's collections include exceptional reproductions of classical styles from Louis XVI and period 18th century England to Empire and elegant Art Deco.

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7 Every La Murrina® glass masterpiece reflects the art of hand-blown designs from famous Venetian artisans. Special features include coloured crystal glass, 18k gold leaf casting and gold plated metalwork. Exclusively available through **Colombo USA.** Shown: "Ca' Rezzonico" in Anice/Oro. www.lamurrina.com

8 **Poliform**'s Atmosfera wardrobe is a true architectural statement. Garments become silhouettes and inner equipment illuminates behind the semi-transparent glass doors. Different dimensions are available. Doors with paneled detailing are also produced in walnut, cherry or lacquer colors.

9 Redefining the most intimate elements of the home, **Frette** is the essence of effortless elegance in home couture. Shown: The Villa D'este from the Spring 2000 collection. For more information, call (800) 35-FRETTE.

10 Founded 22 years ago, **Flou** continues to be the only company specializing in "bed systems," complete with every accessory and with a vast range of beds in fabric, wood and aluminum. Shown: Atlante Bed, Design Sigla (1998).

11 **Neena's of Brookline**: Home to famous Italian designers, including Lipparini, Crochet, Sacconi, Sordina, Gismondi, and Prandina. Offering cutting-edge designs, Florentine woodwork, forged iron and scavo glass and the finest lighting anywhere.

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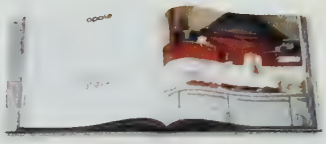


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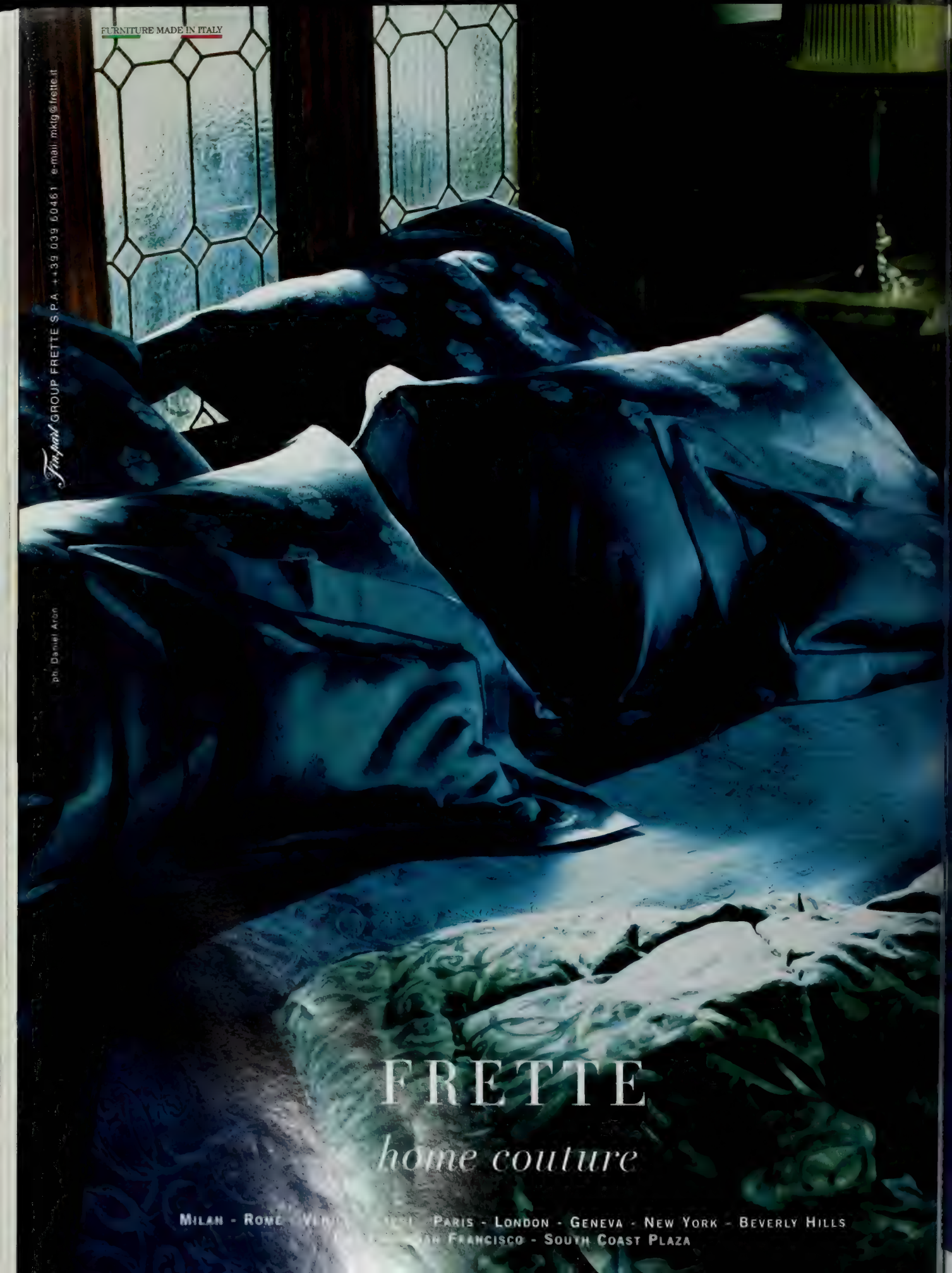
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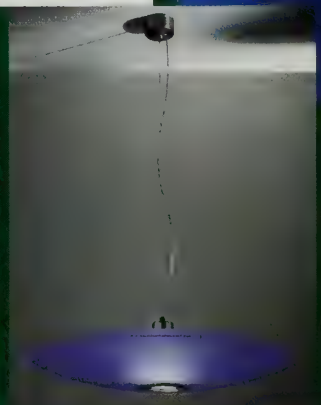




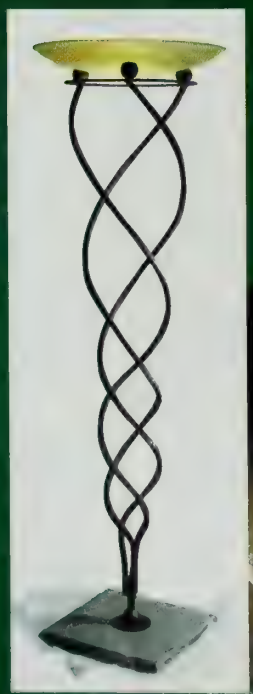


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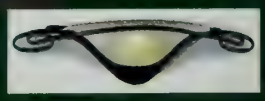
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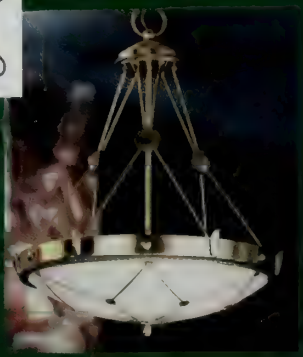




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# LUXEMBOURG'S ALBERT PREMIER

## OFFERING INTIMATE LUXURIES IN THE HEART OF THE CITY

*Text by Patricia McColl*
*Photography by James Mortimer*



WHAT WAS FOR SIX YEARS AN URban eyesore is now the only five-star hotel in the city of Luxembourg: the Hotel Albert Premier. "No one wanted to take a risk," owner Fernand Schroeder says of the original property. "It was a very old building that had been empty for a long time. Squatters had set fire to it."

For Schroeder, who was born in Luxembourg and had owned two restaurants in the city, it was a challenge. "I started with nothing, saving the money from the restaurants for the hotel," he says. Over a three-year period he visited hotels all over Europe and Asia, looking for ideas. With interior designer Pia Muller he began collecting antiques, paintings, furniture and decorative objects.

Schroeder admits that many of their concepts, such as the lavish use of printed fabrics—mixing as many as six different patterns in one room—were inspired by London's small luxury hotels. "But our baths are much bigger," he adds.

The actual reconstruction of the building—every square foot had to be rebuilt—took fourteen months, under the direction of architect Fernand Thielen. He decided to cap the taller portion of the building with the distinctive upside-down flowerpot roof typical of Luxembourg. Schroeder practically lived on the site until the hotel was ready to open in November 1998.

Among his earliest guests were film stars John Malkovich, Nicolas Cage and Christopher Lambert. (A number of European film companies have their headquarters in Luxembourg.) Increasingly, the ten-room hotel has attracted clients from Germany and the Netherlands en route to the south of France. "It's a twelve-hundred-mile drive. Now they have somewhere to stop off," he says.

A frequent traveler himself, Schroeder knows what it is like for a businessperson to enter an anonymous hotel with unfriendly staff. "I want my guests to walk in and feel: 'I'm home.'"

A recent guest who had that impression is Patrick Frey, president of Pierre Frey. (Schroeder chose almost thirty fabrics for the hotel from Frey's Brussels

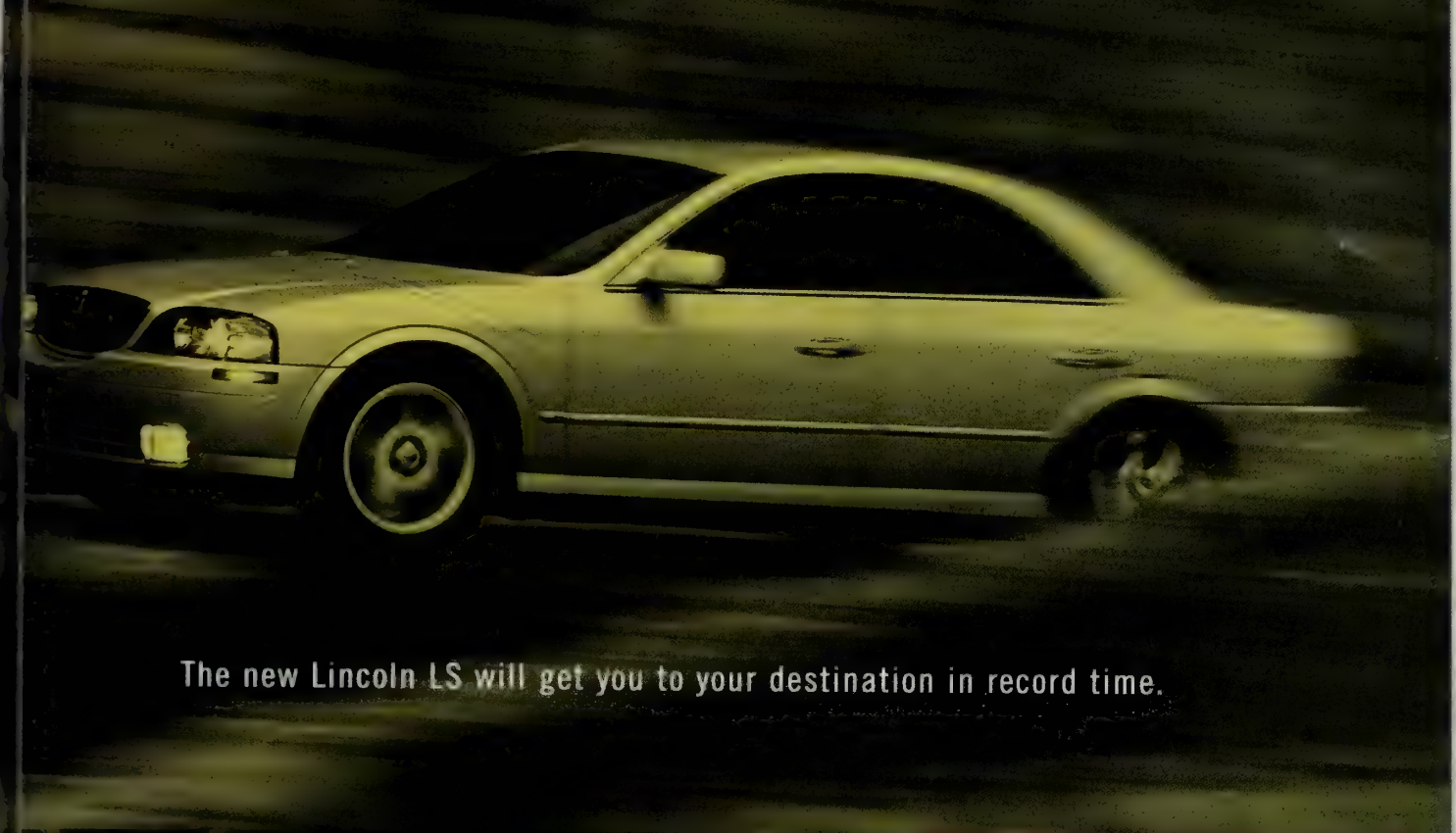
*continued on page 160*





TOP: Fernand Schroeder's Hotel Albert Premier, in the city of Luxembourg, opened in fall 1998 after 14 months of reconstruction by architect Fernand Thielen.

LEFT: The salon's oak paneling, mantel and floor—originally from a château in Belgium—were refinished by Mario César. ABOVE: An Italian games table in the reception area



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# LUXEMBOURG'S ALBERT PREMIER

*continued from page 158*

showroom.) "It's superb," he says. "Very cozy; very *raffiné*, with wonderful service. It's much more than a hotel. I'd never been to Luxembourg before, and it was great fun visiting the city the next day."

The mood is established in the reception area, where a nineteenth-century Italian desk is flanked by high-back armchairs. On the desk are a small bouquet of fresh flowers and a figurine of a silver horse—the hotel's symbol.

In the salon, on the main level to the right of the reception area, the antique oak paneling, floors and fire surround were refinished by designer Mario César. All the upholstered furniture, except for the antiques, is from London. The walls are covered in a flowers-in-a-basket pattern with matching draperies lined in a yellow windowpane plaid. The salon opens onto the garden terrace, where breakfast, lunch, afternoon tea and dinner are served.

The restaurant, one level up from the reception area and the salon, is decorated with six different prints and

*continued on page 162*







**TOP: The mantel, trumeau and Belgian chandeliers in Le Restaurant date to the 1800s. Designer Pia Muller combined fabrics in six shades of yellow, from Pierre Frey.**

**LEFT: The salon has views of the garden terrace, where guests can enjoy a meal or afternoon tea. ABOVE: A Pierre Frey floral print was used for the draperies and wallcovering.**

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# LUXEMBOURG'S ALBERT PREMIER



RIGHT: Six rose-colored fabrics enliven one of the ten guest rooms in the hotel—all of which are unique in size and décor. The bench and chair are English.

*continued from page 160*

has one of the hotel's four working fireplaces. Crystal chandeliers, silver candelabra on the tables and a dinner service in one of Villeroy & Boch's newest designs contribute to the hotel's luxurious atmosphere. (Villeroy & Boch has been making dinnerware in Luxembourg since 1748.)

Schroeder describes chef Lionel Lecoq's cuisine as "French-based, with touches of Thai and Italian." In just over a year Le Restaurant, which seats forty, has received three red spoons and forks from the Michelin guide.

There is also a fitness center and a sauna, where the *chaises de repos* were inspired by a visit to Michel Guérard's three-Michelin-starred spa, Les Prés d'Eugénie.





The bedrooms, from the smallest one, tucked up under the flowerpot roof, to the suite with a salon and fireplace, all have bed linens and towels by Frette and the hotel's signature mixes of patterns and prints. Television sets and other amenities, such as fax machines and outlets for laptops, are carefully camouflaged.

"I'm already thinking about another hotel with a spa attached," says Schroeder. "But that's for the future; we'll have to work awhile first."

He laughs. "Give me six months!" □

ABOVE LEFT: "We wanted to create the ambience of an old house," Schroeder says of the design of a guest room. "The fabrics provide a perfect backdrop."

ABOVE: Asian-style *chaises de repos* in the sauna were modeled after ones at Michel Guérard's spa, Les Prés d'Eugénie. The floor tiles came from a Belgian château.

*Hotel Albert Premier, 2A rue Albert Premier, Luxembourg L-1117, Luxembourg; telephone 352-442 [illegible] 47-441.*

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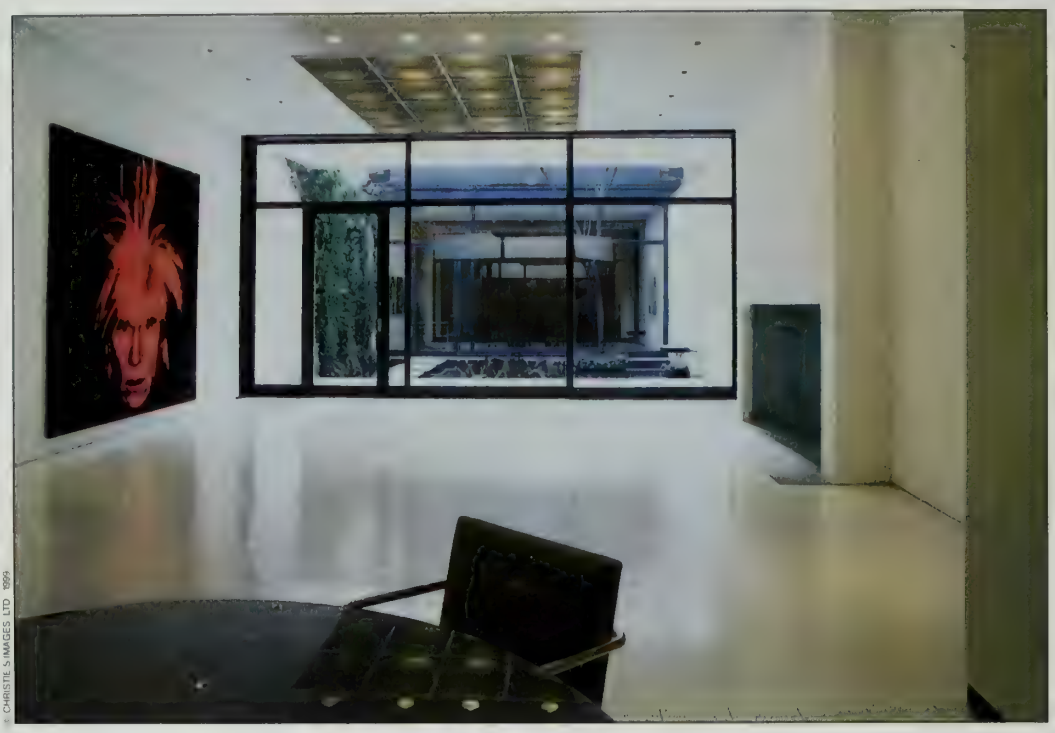
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## MANHATTAN

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One of the earliest examples of the International Style in Manhattan was the Rockefeller Guest House, commissioned from Philip Johnson by Mrs. John D. Rockefeller III in 1950. Reminiscent in its gridlike form of a Mondrian painting, the town house features a Japanese-style garden pool, which separates the glass-walled living room (left) from the master suite. It will be sold in an auction of 20th-century masterpieces of decorative arts by Christie's Realty International on June 8; it is expected to sell for approximately $4 million.

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## VENICE

A private dock on Venice's Grand Canal serves as the entrance to the Grand Canal Palace, a 15th-century residence that has been extensively restored. Balconies provide views of the canal, St. Mark's Campanile and the Renaissance church Santa Maria della Salute; there are four bedrooms and a private courtyard and garden. The Venetian-marble and precious-wood flooring throughout the house is original. Modern updates include an elevator and a state-of-the-art kitchen with a butler's pantry. In the large salon, which runs the length of the palace (below), are several paintings, each framed with stuccowork; these and the paintings in the dining room will be included in the sale. The antique furnishings are also for sale. Price available on request.

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*continued on page 17*



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# EXTRAORDINARY PROPERTIES ON THE MARKET

*continued from page 166*



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## SAN FRANCISCO

Built in 1938, the Captain's House sits on six oceanfront lots on the cliffs above San Francisco's China Beach. Designed to maximize the stunning views, the house has an Art Déco tower room and a solarium with nearly floor-to-ceiling windows. The Golden Gate Bridge, Mount Tamalpais and the Farallon Islands can be seen from the living room's picture windows. There are four bedroom suites on the top floor, all with views and three with private patios. The property includes two wine cellars, a four-car garage and staff accommodations. $18 million.

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**John Penn House**

Along the treelined block known as Mansion Row, on Philadelphia's Society Hill, stands a Federal town house that is listed on both the national and Philadelphia registers of historic places. The existing building, erected circa 1830, replaced a circa 1765 structure that once served as George Washington's headquarters and the Spanish embassy and was owned by John Penn, grandson of William and the last Colonial governor of Pennsylvania. The three-story brick house has 13-foot ceilings on the first and second floors, which have a music room, a 23-by-23-foot ballroom and a parlor (above left). Dormer windows provide views of the Delaware River. Throughout are original architectural details such as random-width plank floors and staircases and marble steps and windowsills. An attached rental house is in the rear. $1.25 million.

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*continued on page 172*

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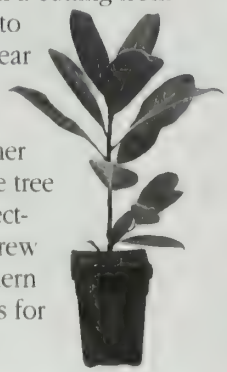
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# EXTRAORDINARY PROPERTIES ON THE MARKET

*continued from page 170*



## SEATTLE

Rhodes Mansion was constructed in the Italian Renaissance Revival style in 1910. Perched on Capitol Hill, the 5,200-square-foot house is bordered by manicured hedges and a terra-cotta balustrade. Its façade of white ceramic tiles over brick contrasts sharply with its entrance hall of black Carrara marble, which covers the floors, baseboards and staircase. Among the other rooms in the historic house are a mahogany-paneled library, day rooms with parquetry flooring and a living room with an adjacent garden room. Upstairs are two bedrooms and a master suite, which opens to a private balcony with vistas of Lake Union and the Olympic Mountains (below). $5.95 million.

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*continued on page 17*

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# EXTRAORDINARY PROPERTIES ON THE MARKET

*ontinued from page 172*



## CHARLOTTE

Once the home of a former North Carolina governor, Morrocroft is set on more than two acres of secluded, landscaped grounds in Charlotte. The Tudor-style brick mansion was designed by architect H. T. Lindeberg, who had been with McKim, Mead & White, and completed in 1927. English stained-glass windows and hand-hewn Norwegian-pine paneling are among the architectural elements used in the 12,000-square-foot house. The living room features oak parquetry flooring, a marble fireplace and handcrafted cornices. A paneled library, a sunroom and a dining room with garden views through a large bay window are also found on the first floor. Upstairs are six bedrooms. There is a swimming pool and a brick poolhouse. $2.999 million.

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## BAHAMAS

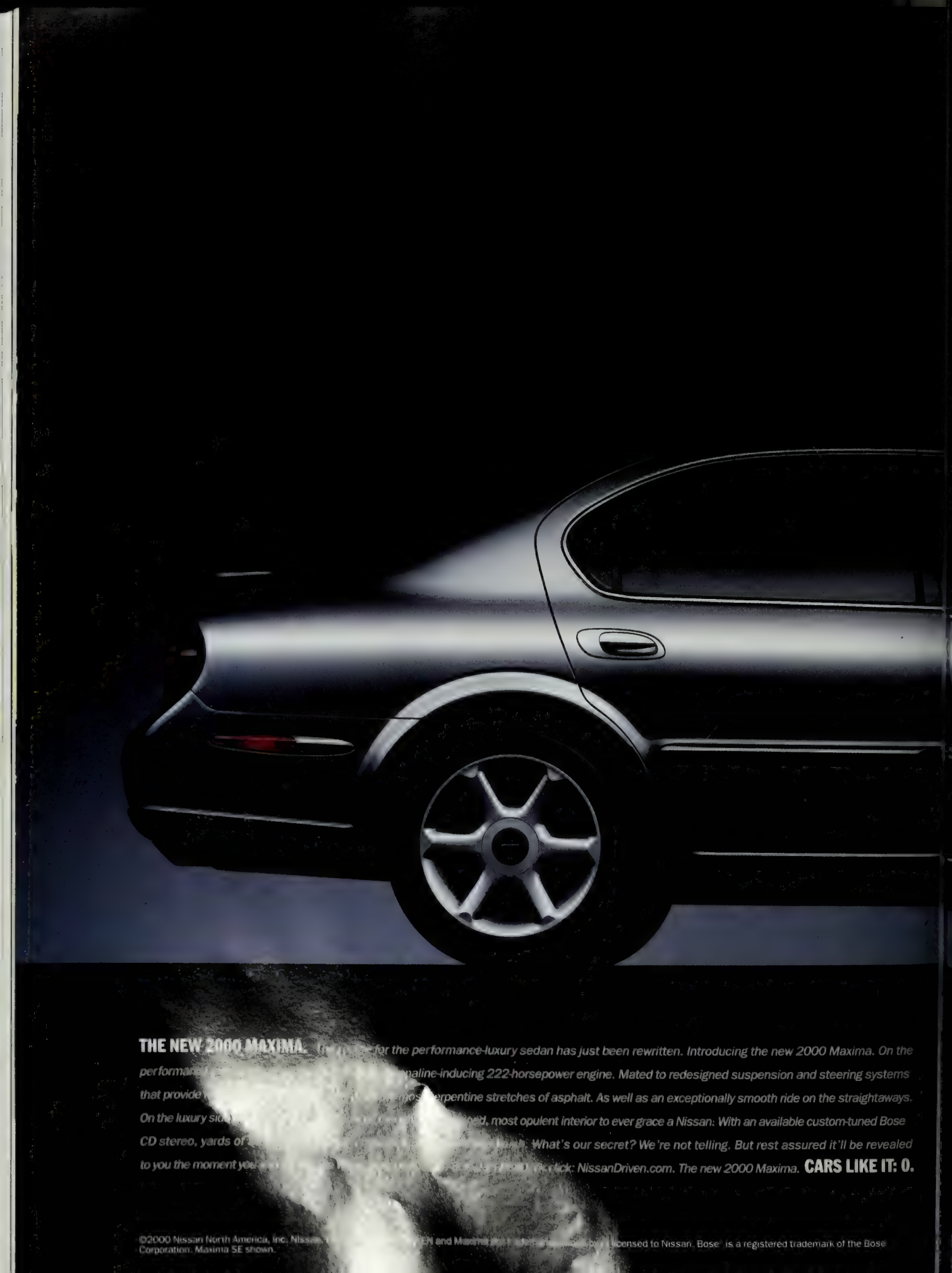
On the southwest tip of New Providence, Albany House sits on 20 acres of one of the Bahamas' oldest plantations. The three-bedroom main house (above and right) was completed in 1992; two guesthouses, staff quarters and numerous pavilioned gazebos are among the other buildings on the lush site. A marina is included in the estate, which has over 1,000 feet of private beachfront. $23 million.

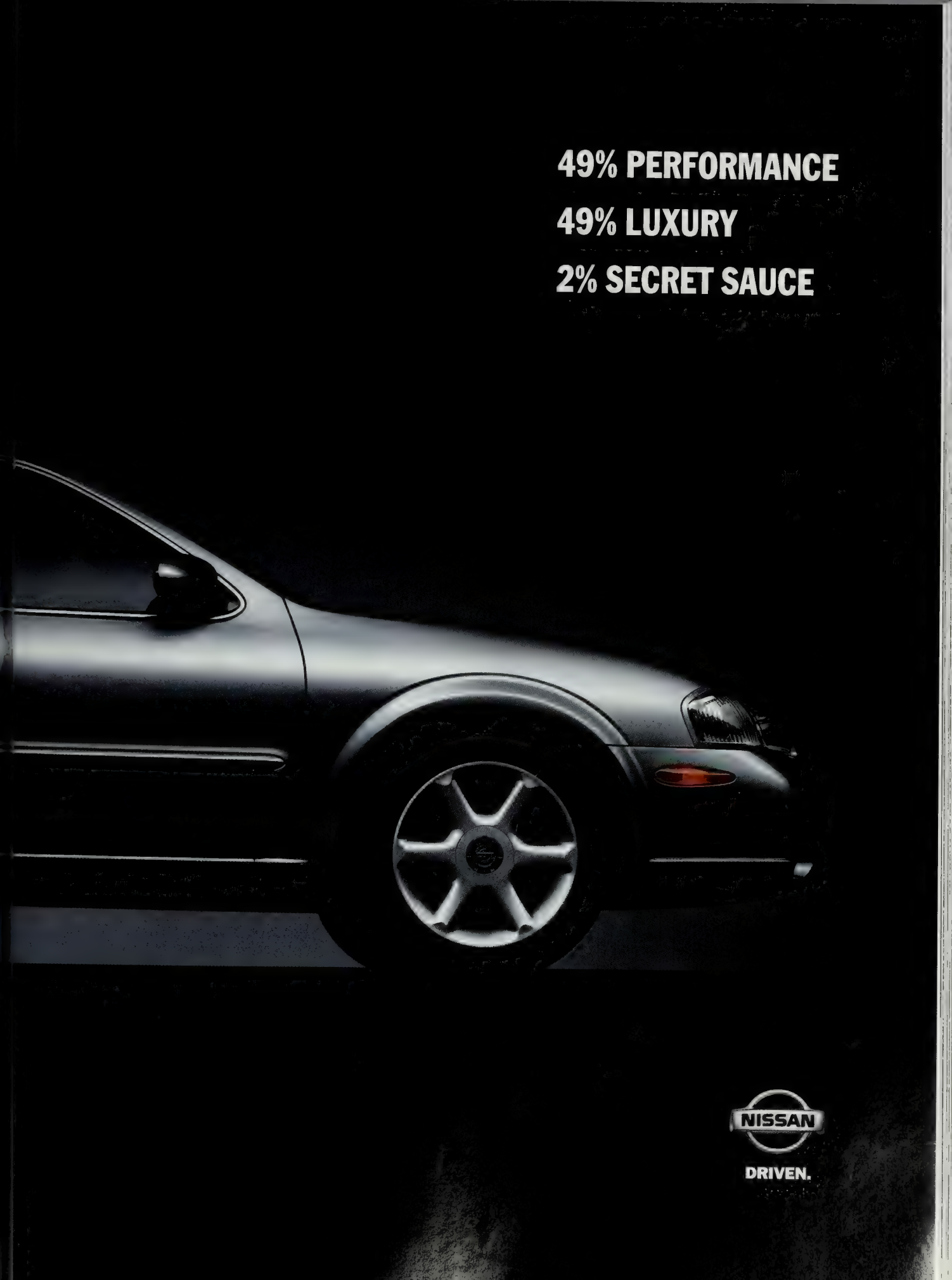
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# EXTRAORDINARY PROPERTIES ON THE MARKET

*continued from page 175*



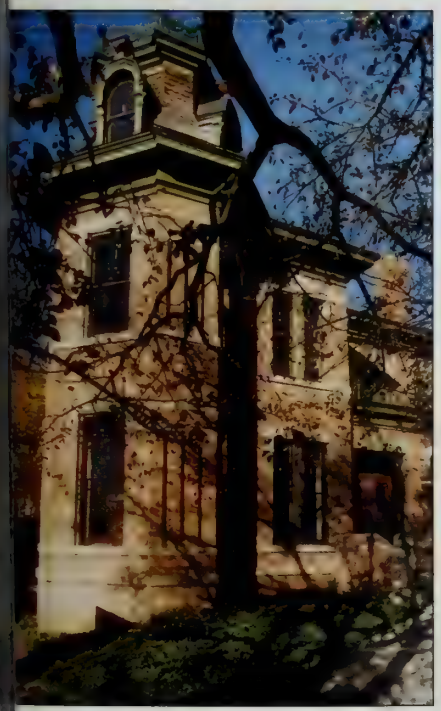


## PARIS

Located in the heart of Paris's Faubourg St.-Honoré district is an *hôtel particulier* that has remained in the same family since it was built in 1812. The three-story residence is hidden from the street by a private gate and is approached through a large cobblestoned courtyard. French doors lead to the wood-paneled entrance hall and are framed by the original ironwork portico and lanterns. On the first floor, the grand salon and the adjacent petit salon look out onto the 7,000-square-foot formal garden (above), and the formal dining room overlooks the courtyard. A smaller dining room, a kitchen, two reception rooms and three bedrooms are located on the second floor. The top floor has three bedrooms, a kitchenette and a sitting room. A six-cave wine cellar is in the basement. The property, which includes a three-bedroom coach house, is listed as a protected monument. $8.85 million.

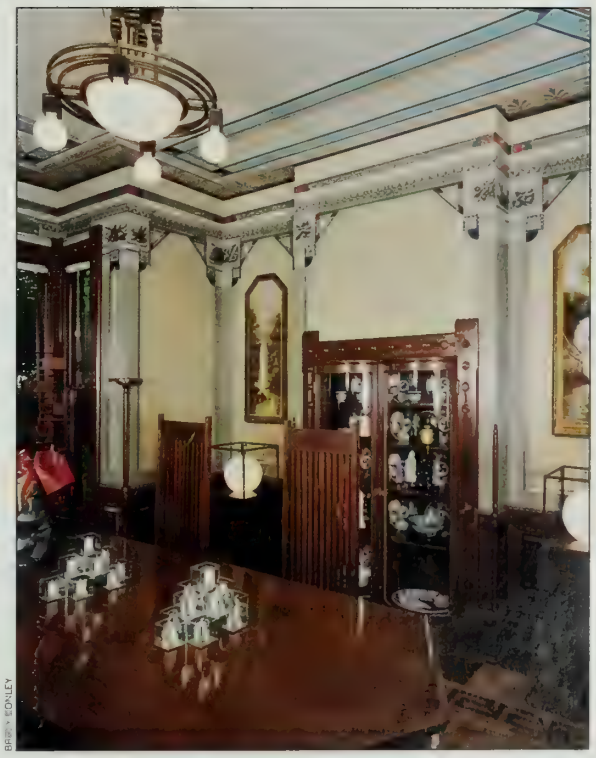
*For information, call the AD Estates Hot Line, 212/880-6803.*

## SALT LAKE CITY



So devoted was Henry Culmer to his brother William that he built and decorated a house for him. The resulting 1881 Salt Lake City, Utah, residence is filled with Henry Culmer's secco work. Culmer stenciled elaborate designs in the dining room (right) and painted the walls with pictures of Utah wildlife and landscapes. The entrance hall features the original carved mahogany banister and double entrance doors. A tower with a mansard roof houses a parlor on the first floor and a sitting room on the second floor, which provides access to the indoor observation deck above. $3.41 million.

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BRIAN MCKINLEY



ARCHITECTURAL DIGEST VISITS

# ELTON JOHN

## THE MUSICIAN'S FREEWHEELING RESIDENCES IN OLD WINDSOR, LONDON, ATLANTA AND NICE



Elton John and the late Gianni Versace agreed on the subject of minimalism. "Less is less, and more is more," Versace would say. "And more is good," John would add. "A lot more is *very* good."

It's not a bad philosophy for the pop star, who can—and does—shop often, shop well and shop with the same uninhibited enthusiasm that he gives his performances. "There's nothing more relaxing than an afternoon of shopping," the musician explains. "It's the only addiction I have left. I'm compulsive—in the past I could never have just one drink; now I have none. I could never have just one car or just one pair of glasses, so I have lots. I shop, and my decorators make sense of it; I give them the pieces, then they put the puzzle together."

John has four residences—in Old Windsor, London, Atlanta and Nice. Each has its own identity, its own glamour, and each is a sanctuary that offers privacy to him and his companion, film producer David Furnish. "Disguises don't work—I've tried, but I can't walk down the street," John says. "Life and friends have to come to me."

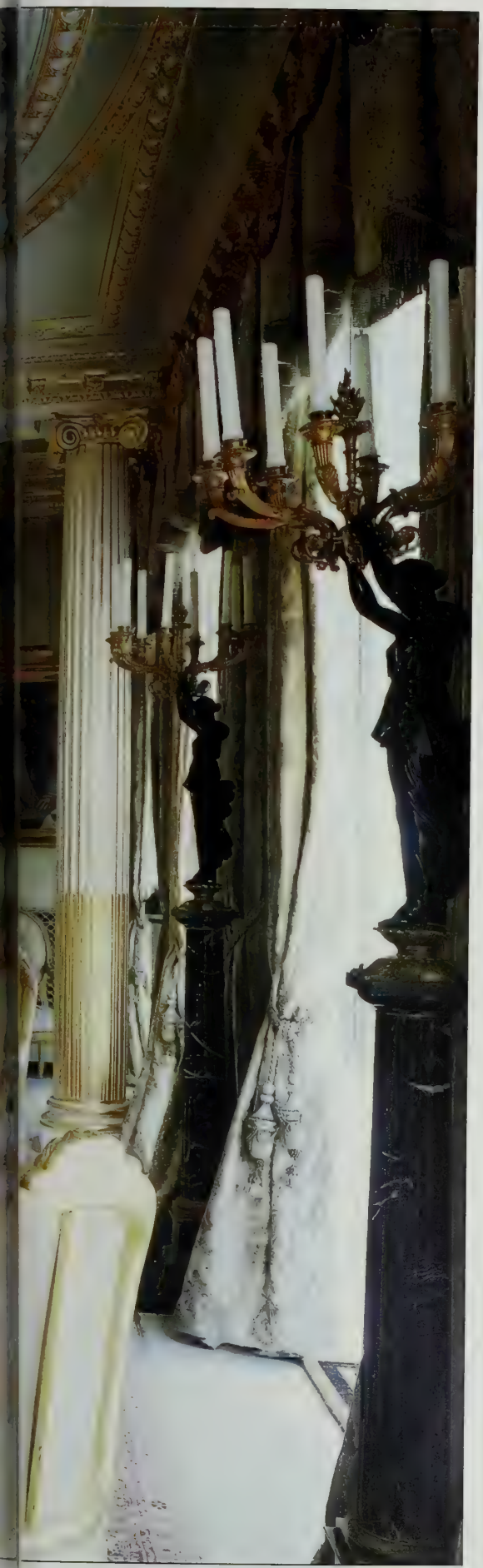
The grin, the specs, the clothes, the razzle—all are legendary, as are many of the most significant moments of his career: when he played

## Old Windsor

**"When he starts to collect, he *collects*," designer Monique Gibson says of Elton John (left). The pop star, who has residences in Old Windsor, London, Nice and Atlanta, asked designers to bring distinctive looks to each. ABOVE: The 18th-century orangery on his English estate in Old Windsor.**

*Interior Design by Andrew Protheroe and Adrian Cooper-Grigg (Old Windsor, London) and Dilger Gibson (Atlanta, Nice)/Text by Elizabeth Lambert*
*Photography by Mary E. Nichols (Old Windsor) and Scott Frances (London, Atlanta, Nice)*





LEFT: Gilt antiques prevail in the orangery's ornate salon, which designers Andrew Protheroe and Adrian Cooper-Grigg furnished with Chippendale settees and a satinwood Adamesque demilune table. The paintings include a portrait by Charles Le Brun, second from left.



ABOVE: A 1970s addition to the building, once the residence of John's late grandmother, was gutted and converted into a library. Built-in bookshelves hold John's 17th-, 18th- and 19th-century leather-bound volumes, primarily on music and history.

with John Lennon in Madison Square Garden in 1974; his 1975 performance on a giant stage at Dodger Stadium, when he appeared dressed in a sequined baseball uniform; the 1995 Academy Awards, where he won an Oscar for his song from *The Lion King* "Can You Feel the Love Tonight"; Versace's funeral in 1997, when he was comforted by Princess Diana; and later that same year, when he sang at her funeral. (His new version of "Candle in the Wind" became the biggest-selling single ever.)

Performances are quieter now, one man and one piano—no percussion, no guitars. The early shenanigans are gone, the raw talent more evident. Today, having wrestled with some demons, kicked some habits and set up the Elton John AIDS Foundation, he is the star who gives pop music a good name. "When I came out of rehab ten years ago, I realized that life is so much more beautiful than my house reflected," John says. "I wanted a normal life, a traditional country house, and Andrew Protheroe and Adrian Cooper-Grigg created that for me at Woodside. Ever since then, I've always had a decorating project under way, and because I always want to do more, each house is a work in progress. If I weren't a musician, I would love to be a decorator."

That first house, Woodside (see *Architectural Digest*, January 1993), which John calls "the hub," is on his Old Windsor estate. It has com-









LEFT: Shelves in the attic eaves hold sunglasses John has collected since the mid-1970s. TOP: Protheroe and Cooper-Grigg converted a squash court into a skylighted gallery. A portrait by Sir Peter Lely, right, mixes with contemporary works, such as the Jack Tworkov painting.

ABOVE: To the side of the house, garden designer Rosemary Verey bordered flower beds with box hedge, recalling gardens of Renaissance Italy. "Elton likes colors and the flowers he knew as a child—lupines, delphiniums, hollyhocks and sunflowers," Verey notes.



## London

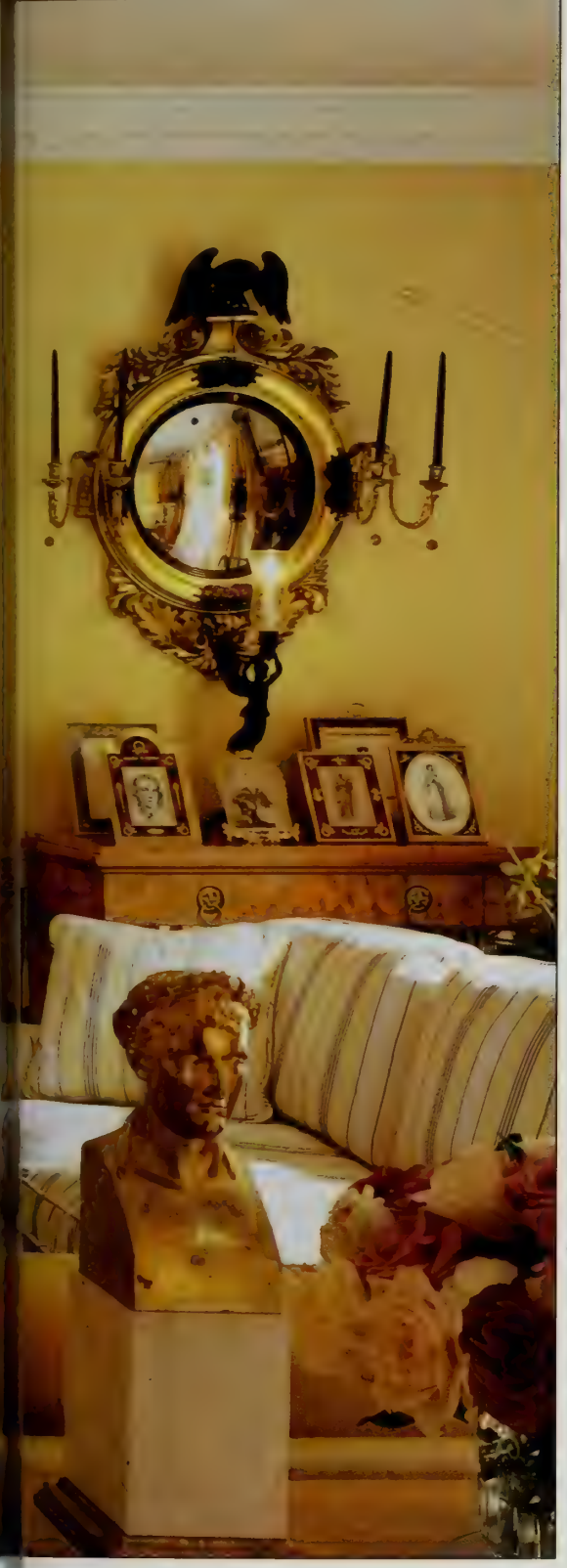
**For John's London house, Protheroe and Cooper-Grigg transformed a former cardboard-box factory into a Scandinavian-inspired space. Swedish Biedermeier chairs flank the living room fireplace. The console tables were designed by London antiques dealer Rupert Cavendish.**

fortable [illegible]h interiors, romantic gardens, thirteen dogs and many spare bedrooms for many devoted friends.

His latest project was the restoration of an eighteenth-century orangery at the end of the drive. It is a retreat—no [illegible], no television and no [illegible] music, only classics and a library for writing letters, a gilded salon for champagne before dinner, a chapel to honor people close to him who have died—Versace, Princess Diana and John's much-loved grandmother, who had a cozy apartment in the orangery in the last few years of her life.

"She looked after me when I was starting out," John says. "It was my turn to look after her. I used to say to her, 'Nan, let me make these rooms nice for you.' And she would always say, 'No, dear, you save your money.' After she died, I wanted to create something in her memory."

To refurbish the orangery, John again called on Protheroe and Cooper-Grigg, who





stored the architecture and ave the spaces symmetry. hn shopped for old-master intings, Chippendale fur- ture and porcelain, which e designers arranged to hieve rooms that are both luptuous and warm.

Queensdale, John's Lon- n base, is the setting for his llection of blond furniture—particularly Biedermeier pieces—inspired by a visit to the late singer Freddie Mercury's house. "Freddie had a tallboy of Karelian birch that was so beautiful it could almost have been rare stone," says John. "Blond wood glows with the colors of the sun."

The Atlanta apartment was next. John likes the vitality and energy of the city: The music scene is good, and the southern charm means locals are too polite to pester him. An airport is ten minutes away, so he can return by private jet from most places in the United States and be back in his own bed every night.

**Above: The designers used a rich palette for the dining room, selecting blue moiré for walls and draperies. The 18th-century portrait of a woman with a dog is Scandinavian. The birch Biedermeier table and ten chairs are from Rupert Cavendish Antiques.**



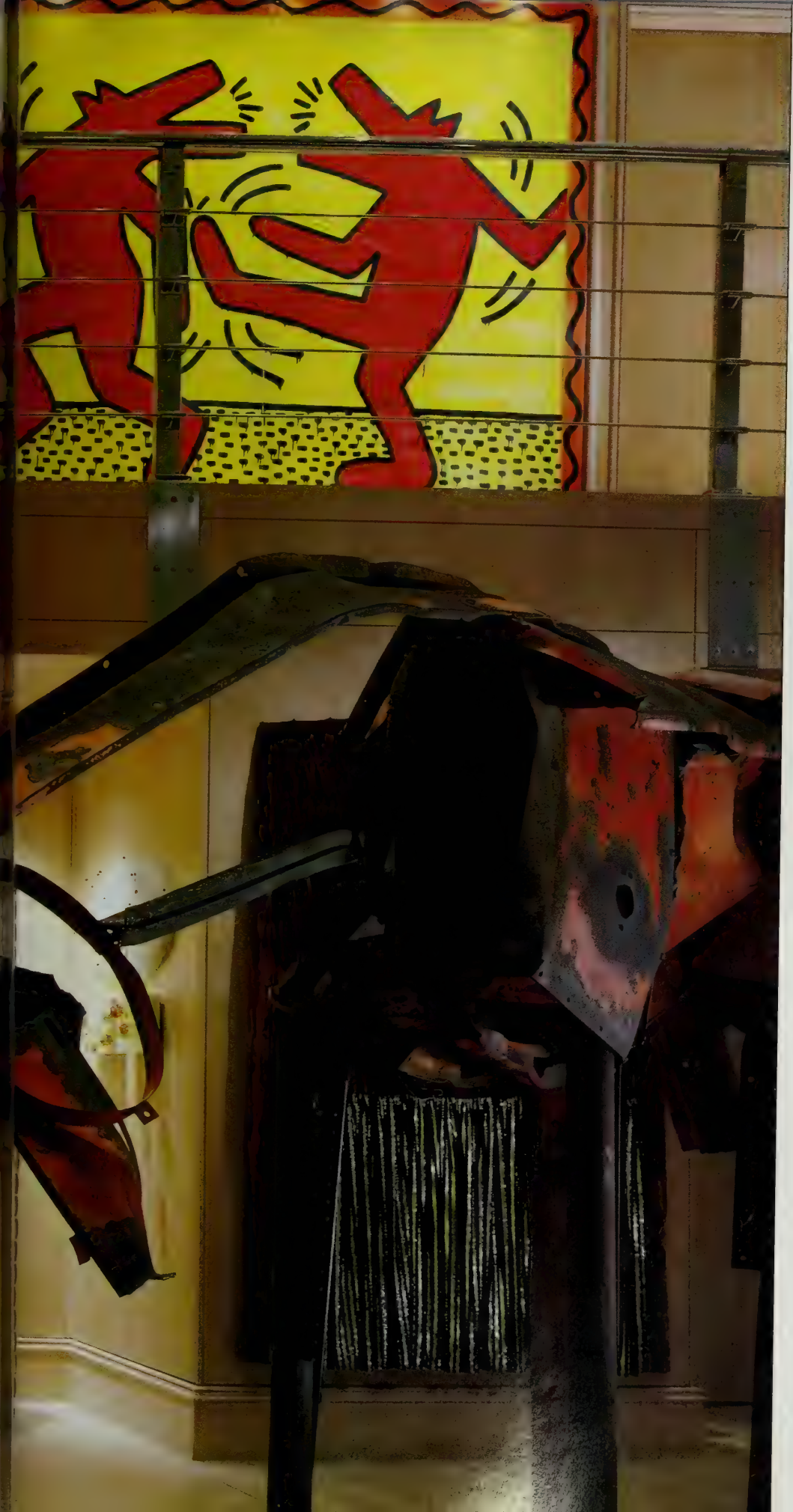
LEFT: A small library, where John displays photographs of friends and family, features a Biedermeier-style birch-and-ebony banquette, an 1820s Russian Empire chair and a 1920s Swedish birch table. Manuel Canovas black-satin-and-moiré striped banquette fabric.

"I SHOP, AND MY DECORATORS MAKE SENSE OF IT," JOHN SAYS. "THEY PUT THE PUZZLE TOGETHER."



BELOW: Protheroe, who designed the diamond-motif cabinet in the television room, covered a set of four 1930s chairs with a leopard print. RIGHT: The eagle-topped bed, by Rupert Cavendish, is draped with muslin. Bedcovering from Versace Home Signature.





## Atlanta

**For John's Atlanta residence, Gibson and her partner, Fred Dilger, converted an adjacent apartment into a two-story gallery. On the second floor are works by Helen Frankenthaler, left, and Keith Haring, right. The book sculpture is by Micah Lexier.**

Stan Topol and Fred Dilger designed the Atlanta apartment (see *Architectural Digest*, January 1993) to accommodate a large—and growing—collection of photography and contemporary art. Now John has bought the duplex next door, and Dilger and his new partner, Monique Gibson, have created rooms that open up to each other "to show the art as one man's personal collection, not a museum," Dilger says. "If Elton likes a photographer, he buys a lot, so I hung acquisitions together, with the same frames. There's a very good show of Herb Ritts photographs in the guest bath at the moment, but I rearrange things every time he goes away so he can see them with a fresh eye when he returns."

John's most recent residence is what he calls "the summer house." It is high above Nice, with views across the bay and to the Alps. There's an airport nearby, so it's a good base for touring in Europe, but most of all it's a place to reconnect with friends, a place to have breakfast on the terrace and still be sitting there when it's time for lunch. He asked Dilger and Gibson to use stone, glass and mirror, wood, wrought iron and linen to fashion open spaces for a warm climate.

For each house, John sets the mood with precise one-line instructions. For the new orangery at Woodside, he said: "Make it over the top." "Can I make it tastefully over the

ABOVE: David Linley's folding screen sets a classical tone for the suite of John's companion, David Furnish. Karl Kemp & Assoc. chair; Clarence House fabric for walls, draperies, bedcovering and chaise; Hokanson rug; Dakota Jackson bed; J. Robert Scott dresser.



"Every time Elton comes t we rearrange everything," G says. "He loves to see his thing different ways." RIGHT: In the sp bath are Irving Penn still lifes and Roman antiquities. "There's no ri-gidity with him," Gibson adds. "Piec-es are from many different periods."



p?" asked Protheroe. "Sure. hy not?" was the reply.

For London, he wanted ooms that look like a Euro- an villa"; in Atlanta, his structions were simply, odern"; for Nice, "White, e an empty canvas before e artist applies any paint. olor should come from the inside and from the land- ape of sky and water and ldflowers outside."

John's talent for shopping ves dealers in awe. He can cognize quality across the om and knows to within half inch if something will fit. He often commissions new eces and works with de- ners to give things a sense humor and a gleeful deca- nce. Theo Fennell's silver candlesticks have cherubs chasing each other around the base. David Linley's furniture for a guest bedroom is upholstered with leopard-print fabric. "Leopard print with elaborate marquetry?" asked Linley. "Most people would ask for neutral suedette. But it worked. Anything sleek would have been too much." Rupert Cavendish, John's favorite dealer for Biedermeier and Art Déco pieces, worked with him to design a new bed, using an antique gilt eagle overhead. "There was a rare moment of doubt when Elton wondered if he would be killed by the golden eagle," says Cavendish. "I told him, 'No swinging on the bed curtains.'"

"Elton does buy a lot," says Furnish. "You could say he appreciates a full plate. He buys quickly and he focuses hard, but not for long, because he's already on to the next enthusiasm and learning something new. Owning beautiful things is a privilege for him; objects assume an almost spiritual value, and he looks after each one with real love, so his definition of *more* is never too much.

"He considers a good jacket a work of art, and each house has large closets to store the clothes and cases to display belts, hats and scarves. All are by Versace, of course.

"Versace was Elton's best friend," Furnish continues. "He was so knowledgeable,

**ABOVE: Photographs by Robert Mapplethorpe hang above maple-veneered cabinets in John's closet. "For fashion followers, it's a fantasy," Gibson says. "It's like having Barney's right outside your bedroom door." Nickel-track lighting allows flexibility for arranging art.**

# Nice

RIGHT: Dilger and Gibson also designed John's house in Nice, built in the 1920s as an artists' colony. "It was pink for a while, then we painted it yellow," Gibson says. "That's very much Elton's spirit: 'I've enjoyed it pink, let's love it yellow.' Everything is always changing."



BELOW: In the living room, a neutral backdrop highlights the glass and art collection. The three "ink blot" paintings are by Andy Warhol; the metal mask sculpture is by Roy Lichtenstein. Nancy Corzine sofas and chairs; Pierce Martin low tables; Lalique table in bay.

and they taught each other so much. On a trip to Venice, the two of them were introducing each other to their favorite things, firing each other up, getting more and more excited. One minute Gianni was pointing out a favorite palazzo—'There's a great Titian in there'—and the next minute Elton was showing him his favorite colored glass in Murano, and then Gianni was taking us to see exquisite lace and linens. A million-dollar tablecloth came out of a safe. Elton didn't

uy it, but he was tempted." Each house has a very good ining room (John prefers nch or dinner for ten or velve to a big party), good nina, scented candles and erfect order. He takes Po-roids of tabletops so the staff an dust and return every-ing to the right place. He eeps tapes and CDs on al-habetically marked shelves.

When John is on tour, ams move in to repair, re-ecorate and replant. When e's there, each house comes ive. He watches soccer on television in the kitchen, walks around singing silly words to his own and other people's songs, but he never plays the piano seriously. The business of writing great pop music is work, and it only happens in the recording studio when he looks at a set of lyrics and composes the music within fifteen minutes, an hour at the most. If not, he moves on to other lyrics. Performance and practice happen onstage, never at home. With one exception. At Woodside he learned the new words to "Candle in the Wind," in the days before Princess Diana's funeral.

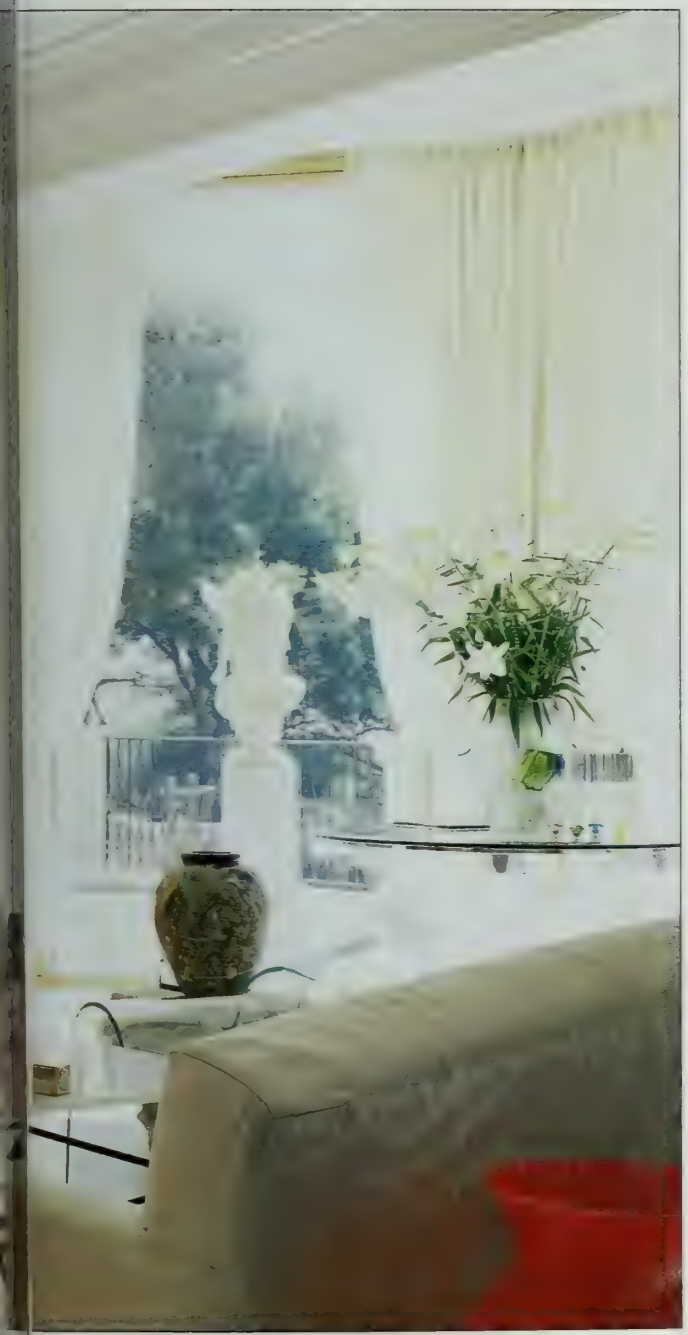
Dramatic arrivals are designed into every house: Woodside's orangery is next to the entrance gates, and blazing torchères welcome guests in the evening. In London, a small entrance hall has a long view that hints at the rooms beyond.

The Atlanta apartment began with a dreary communal elevator lobby outside John's door. "I'm not having *that*," said John, so Dilger put black-glass mirror on the ceiling and color photographs on the walls. Now the elevator door opens at all hours as everyone else in the building stops at his floor to peek at the lobby.

Arrival at his house in Nice is the most dramatic of all. Next to a national park, a road winds up through gnarled windswept pine trees and comes to a big set of metal gates. "When those gates open," says Dilger, "it feels like Dorothy and all the gang going into Oz. The lawns are emerald green, the flowers are a cosmic color."

"Heaven must be like this," says Elton John. "If Gabriel popped out from behind a tree and said hi, I wouldn't be surprised. The gates close behind me, and I leave the rest of the world behind. That's what these houses are all about." □

BELOW: Julian Schnabel, whose portrait of John was on the album *The Big Picture*, painted the canvas displayed behind the dining table, which he also designed. The chairs have eight sets of slipcovers that coordinate with 14 sets of china. Nancy Corzine chair fabric.







"EACH HOUSE IS A WORK IN PROGRESS. IF I WEREN'T A MUSICIAN, I WOULD LOVE TO BE A DECORATOR."



TOP: A tower room overlooks the Mediterran… …el Canovas fabrics. ABOVE … …sician's own suite, a W… above a bed desig… "The pink bedcover… …ton's love of Versace," … Manuel Canovas drapery …

RIGHT: Egyptian Déco statues of the four seasons "were among the surprises that appeared one day," … remarks. "We didn't have …ft inside for them, so … the pool." Patio … Michael Taylor; … Hotel Signature towels.





# SHINGLE STYLE ON LONG ISLAND

## UPDATING TRADITIONAL FORMS FOR A BUCOLIC FAMILY RETREAT

*Architecture by Shope Reno Wharton Associates/Interior Design by Mariette Himes Gomez*
*Text by Cynthia Zarin/Photography by Durston Saylor*

In the last six or seven years we've enjoyed a flurry of commissions on Long Island," says Bernard Wharton, a principal of the very busy architectural firm Shope Reno Wharton Associates. The twenty-year-old team's current projects include the new National Audubon Center headquarters in the firm's hometown of Greenwich, Connecticut, as well as houses in Jackson Hole, Wyoming, and on Martha's Vineyard and Nantucket. But one could almost play a rarefied game of connect-the-dots with residences the architects have designed on Long Island, the latest of which—a 7,500-square-foot house done in the Shingle Style—sits on an extraordinary piece of land with panoramic views of salt marshes and the Sound, less than an hour from Manhattan.

"The Shingle Style is appropriate to the site," explains Wharton. "We tend to use a traditional vocabulary, but we're very alert to how people live today. The clients, a couple with two young children, made it supremely clear that they weren't interested in anything overbearing. They didn't want to make a statement. They just wanted a family house."



The result is a residence firmly rooted in the past yet contemporary in its use of open space. To keep the house from seeming overly grand, Wharton and Allan Shope used visual cues to bring it down to earth. The turret room enclosing the light-flooded stairway can be seen from far off, and its verticality spikes the dwelling to the earth like a hatpin. The building is approached by a circular drive that dips down in front of the entrance; in order to soften the effect of the façade rearing up abruptly from the drive, Shope and Wharton lined the first story with white horizontal trim, which tempers the scale. Columns placed at the front and along the terrace further anchor the house.

"We spend a lot of time making large houses look small," quips Shope. "Shingle Style houses adapt wonderfully. They can be intimate and informal, but you can kick up your heels for a big bash."

Even the vista of wetlands and bay, which in itself might have been overwhelming, was managed so that it reveals itself gradually. One enters through the front door into a hall lit by nickel lanterns found in London by Mariette Himes Gomez, who designed the house's interiors. The entrance hall is punctuated by a series of doors—two leading to the living room and a third to the dining room—and the

**On the North Shore of Long Island, the architectural firm Shope Reno Wharton Associates has created a residence that updates the Shingle Style and emphasizes the house's relationship to the neighboring landscape. ABOVE: The curved stair tower has a copper finial.**

**OPPOSITE: As one drives toward the residence, "the topography gradually unfolds to reveal the house," says architect Bernard Wharton. "But the tower is the first thing you see when you arrive on the property. It announces the house; it tells you that there's something beyond."**









view can be glimpsed only through these openings.

"We put a wall directly opposite the front door because a house of this type should present itself with a certain restraint," says Wharton. "It humanizes the design. The house both encloses the view and is ultimately open to it."

As this was the young clients' first large home, they brought very little furniture of their own to it. For Gomez the challenge was to create an environment evoking comfort, ease and individuality without looking "decorated."

"They had been through their SoHo-chic period, and now they wanted something livable," Gomez recalls. "But they were imaginative and willing to take chances. And it would have been lunacy to compete with the view."

Accordingly, the palette throughout the house was kept primarily neutral. In the living room, the three sets of French doors leading out to the terrace are the focal point (they are balanced on the other side of the room by an Adamesque mantel made out of pewter and stripped pine, found in London and cut to size). A 1990 diptych by Australian artist Susan Norrie flanks the dining room entrance and provides a shot of color; it's a subtle nod to sun and shadow, the room's constant, mercurial guests.

The airy dining room, with its own set of French doors, is defined by a round table that seats fourteen for the couple's frequent large family gatherings. "A round table in a rectangular room isn't exactly revolutionary," Gomez says with a laugh, "but I do feel it makes people more comfortable." Two of the cane chairs were found in London, and the rest were duplicated by the designer's firm. The room is home to a striking collection of antique molds that were originally used in the nineteenth century to create architectural ceiling and wall motifs, consisting mainly of flowers and leaves. In a house by the water, they seem like artifacts proffered by a generous sea: a particular-

**LEFT: The living room, says designer Mariette Himes Gomez, "is sandwiched between the library, which is rather dark, and the dining room." French doors maximize light and look out onto a marsh and Long Island Sound. Lee Jofa drapery fabric; Hinson & Company sofa fabric.**

**ABOVE: The dining room's circa 1860 French table, from Charles Edwards, is surrounded by chairs with cushions covered in Glant fabric. On the walls are groupings of 19th-century architectural molds. John Rosselli sideboard; Newel Art Galleries stool; Beauvais carpet.**



"SHINGLE STYLE HOUSES ADAPT WONDERFULLY," SAYS ALLAN SHOPE. "THEY CAN BE INTIMATE AND INFORMAL, BUT YOU CAN KICK UP YOUR HEELS FOR A BIG BASH."



ly elegant type of driftwood.

The spacious kitchen is accessible either through the dining room or off the end of the central hall. Its Andean black-granite countertops are illuminated from above by vintage schoolhouse lamps, which, along with the lineup of casement cabinets, give the loftlike space a retro charm.

The clients envisioned a house suitable for small children, and the architects responded. Shope and Wharton paid special attention to sight lines (the couple wanted their children to roam freely throughout the house but felt better if someone could unobtrusively keep an eye on them). The frequently occupied guest quarters are downstairs, at a distance from family bedrooms; just off the kitchen is the family room, where the children can play and watch television while their parents cook and entertain nearby.

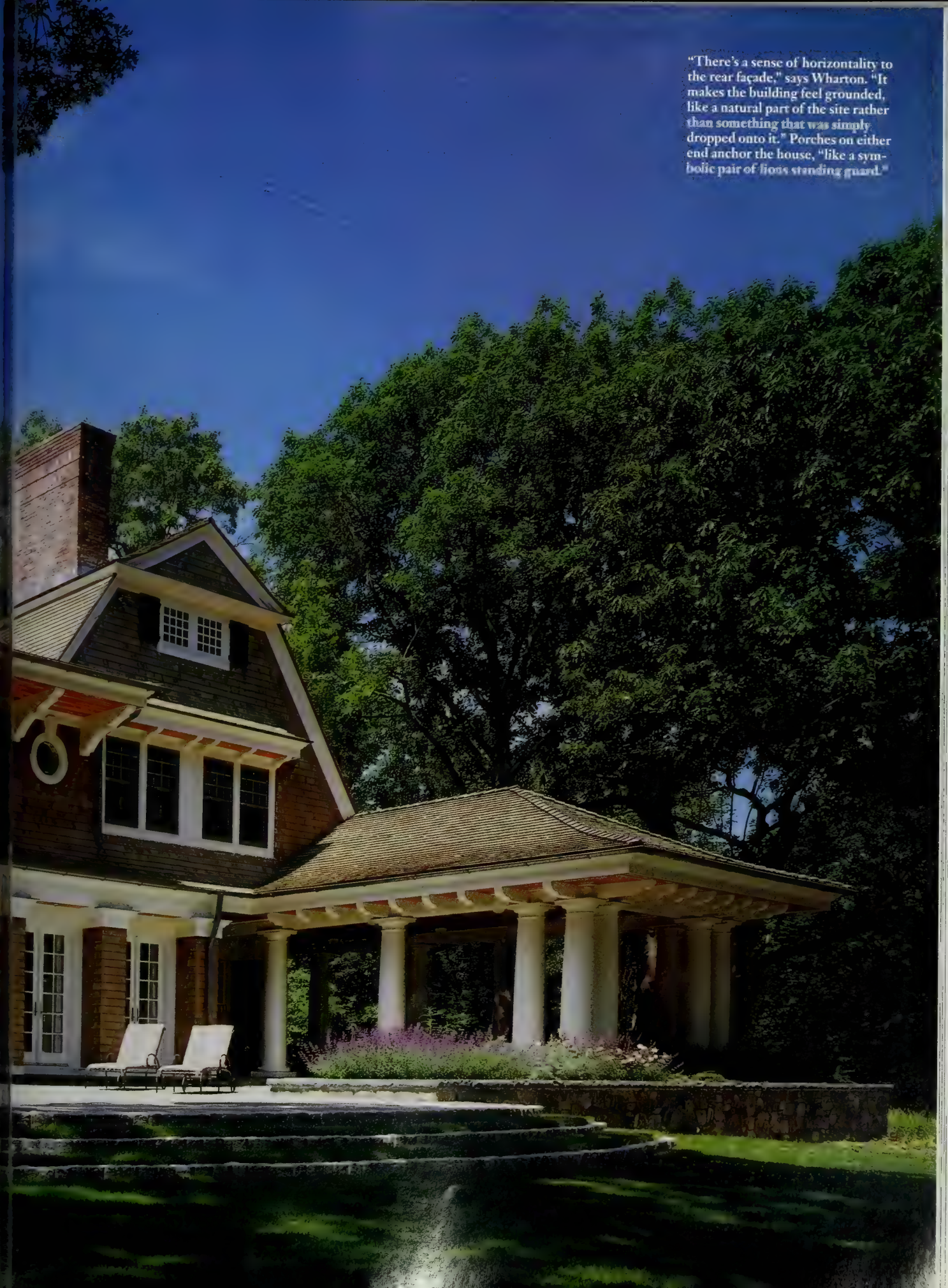
It was essential to the clients that the traffic pattern on the upper story underscore the communal, intimate aspects of family life. Shope and Wharton placed the children's bedrooms and the master bedroom together on one side of the house. (Only the office and the wife's private dressing area, on the west side of the landing, were kept separate.) But although the bedrooms form a cluster, the architects made certain that each one had its own unique angle on the astonishing view of the bay.

"Bernard and I founded our partnership on a belief about the importance of quality of life, for the individual and for a family," says Allan Shope. "We think about how people feel when they get up in the morning. To me, it's not a simple equation—'form follows function.' We want to transcend that. The tail shouldn't wag the dog." □

**OPPOSITE: "The columns and light fixtures in the entrance hall help establish a rhythm," says Wharton. The Chippendale-style side chairs are circa 1860 and are upholstered in antique cut velvet. The nickel lanterns are from Charles Edwards. Boussac Fadini sofa fabric.**

**ABOVE: "The clients are younger, and they had a vision of a less ornate look" for the master bedroom, says Gomez. "It feels intimate because there aren't any strong contrasts of color to chop it up—all the tones melt together." Headboard and bed skirt fabric, Cowtan & Tout.**

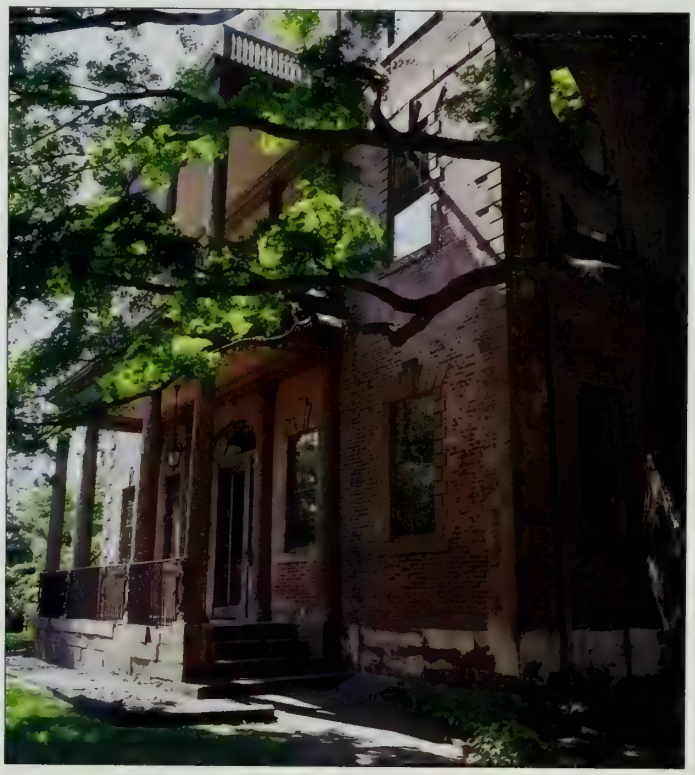




"There's a sense of horizontality to the rear façade," says Wharton. "It makes the building feel grounded, like a natural part of the site rather than something that was simply dropped onto it." Porches on either end anchor the house, "like a symbolic pair of lions standing guard."



RIGHT: Designer John Stefanidis welcomed the opportunity to renovate a circa 1811 Federal house in a historic New England setting. LEFT: An early-19th-century Russian chandelier illuminates the entrance hall, which features a pair of circa 1770 English mahogany chairs.



# FEDERAL CASE IN NEW ENGLAND

## A HISTORIC AMERICAN HOUSE USHERED INTO THE TWENTY-FIRST CENTURY

Houses with a history have a tendency to dictate their decoration. This is particularly true if the residence in question is an architecturally significant structure that graces a neighborhood of perfectly preserved relics, all basking in landmark status. The typical reaction would be to reach back in time and restore the interiors with a scholastic eye, to revive a point in history as the ultimate aesthetic moment.

But John Stefanidis is not a typical designer. Though he loves the past and has presided over the stylish rehabilitation of English country houses, French manoirs and Greek seaside villas, he is not unduly mesmerized by history. Stefanidis is a romantic, but a sensible one.

"Just because something is old doesn't mean it's good," says the Egyptian-born, London-based decorator. "This is the twenty-first century, after all. We have different requirements. Like comfort, for one thing."

So when a couple living in New England called Stefanidis with a challenge—to make a residence laden with history live vibrantly in the here and now—the designer eagerly accepted the commission. "What could be more thrilling than to be asked to bridge the past and the present?" Stefanidis says. "To allude to the spirit of older times while keeping the spirit of today?"

Built circa 1811, the house is one of the architectural jewels of its region. It's handsome rather than pretty: square-shouldered, dignified, perhaps a bit somber. The three-story building's sober mien and architectural rectitude recall the grand nineteenth-century manses constructed in Savannah by émigré Scottish merchants.

"What saves it from being too serious is the detail," says Stefanidis. "The Federal era was a tricky time—so close to Victorian, but much better."

The original brown-brick façade is leavened with refreshing bits of architectural froth, like the dashingly rusticated window frames and a shady double-deck porch. The latter gives the house a pleasant, oddly southern flair.

*Interior Design by John Stefanidis*
*Text by Mitchell Owens*
*Photography by Fritz von der Schulenburg*





The designer was especially grateful, not to mention surprised, to learn that despite the building's historic classification, he would be allowed to make improvements to the house without altering its status. This meant that plans to add a large kitchen, as well as a sauna, a gym and other of-the-moment amenities, could proceed without public argument. "In England it would be a Class A structure," he says. "You wouldn't be able to do anything to it. Here, we were very lucky."

Extensive renovations were made, inside and out, but for every alteration, there was an unimpeachably sound rationale. In anticipation of the owners' retirement years, Stefanidis installed a small elevator alongside a revamped rear staircase. "A divine idea," says the designer. "It's quite invisible, I'm proud to say. Elevators are such an American notion. The English never think of this."

Elsewhere, interior doors were lined up to provide unbroken vistas of space and light, "which is my favorite thing to do," he says. "It's terribly important to get views. And when you don't have them, you must make them."

An early critic of the house had bemoaned the fact that the entrance hall's partially glassed-in arch blocked the undulating glory of the spiral staircase, which swirls to the second floor like a ribbon of dark candy. Stefanidis agreed and then did something about the offending partition. He ripped it out: quickly, efficiently and utterly without sympathy. "We had to be courageous and take it away," he says, with a brusque wave of his hand. "In every age people made mistakes."

Significant aspects of the building's earlier decoration, however, have been carefully preserved but discreetly improved and enhanced, thanks to modern technology. Fiber-optic lighting was concealed behind a ceiling molding in the dining room, for instance, to cast diffused light across the space's singular sensation: a circa 1818 Dufour papier peint depicting Telemachus on the island of Calypso.

## STEFANIDIS IS A ROMANTIC, BUT A SENSIBLE ONE. "JUST BECAUSE SOMETHING IS OLD DOESN'T MEAN IT'S GOOD."

The resulting space is moody but glamorous. It is also wonderfully spare, the furnishings few but choice: a Regency giltwood convex mirror, nineteenth-century china on the mantel, handsome claw-and-ball chairs dressed in velvet stripes. It is the sort of space—sexy but sinewy, elegant but tough—that Stefanidis has made his trademark. "Decoration isn't about splashing about," he says. "It's about illuminating."

It would have been an error, for example, to have diminished the house's strong-

**"The strong architectural details of the living room windows led us to decide against draperies," says Stefanidis. Furnishings include a Bessarabian kilim, a Chinese low table and a pair of Anglo-Indian candlesticks with green hurricane shades, all from the 19th century.**



ly sculpted millwork with layers of fabric, says the designer. The house's surroundings and historical context affected his approach to its furnishing and arrangement as much as the building itself.

"Everything we used is what would have come into town on the boats, brought back by ships' captains," Stefanidis points out. What's modern is how the evocative antiques have been handled. Simplicity was key. "It would have been criminal to install heavy curtains," says the designer, whose admiration for the vigorous broken-pediment window surrounds in the living room led him to dispense with draperies altogether.

Proper Federal sofas, upright and uptight, would have been "too much for the living room," Stefanidis says. "Wrong for the way we live now. Modern life demands comfortable sofas and armchairs. It's a question of interpretation. You can't say you're going to be completely Federal, because, frankly, you're not living then." Which explains the combination of the Edwardian-style upholstery —long, low, button-tufted and cozy—with the sixties-sleek brass floor lamps.

As a result of this eye toward user-friendly comforts over hands-off authenticity, the house feels fresh and open, its high-ceilinged rooms airy and raked with the kind of limpid sunlight seen in Georgian paintings of opulently

*continued on page 273*

**Above: A collection of 19th-century quillwork boxes sits on a John Stefanidis table in the library, where modern furnishings—including a 1960s-style brass lamp and the Stefanidis-designed ottomans—mix with antiques, such as a circa 1760 English mahogany bookcase.**

**Right: A 19th-century Dufour [illegible] in the dining room—"the largest [illegible] I'd ever seen," says Stefanidis—[illegible] Telemachus on the island of [illegible]. The English mahogany serving table is circa 1800; the dining table is set with [illegible]-century English china.**







TOP: The designer created a dou
height hall in the rear of the house
that functions as an informal en-
trance for family members. "It's the
one most used, and it's filled with
light," he says. "Changing the vol-
ume of a space allows you to have
a very different experience of it."

the circa 1780 painted
the wife's bedroom is
ish oval-back ma-
IGHT: The 19th-
r-poster in the
s left uncano-
orcelain sits
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# THE LIFE OF LEAR

## NEW SEASON FOR A LEGENDARY PRODUCER IN LOS ANGELES

*Text by Patricia Leigh Brown/Photography by Mary E. Nichols*

Opportunity comes in strange guises. For the famously iconoclastic television producer Norman Lear and his wife, Lyn Davis Lear, it arrived in 1994 in the form of the Northridge earthquake, which provided the impetus for them to rethink the design of their Brentwood residence, perched high on a ridge with an IMAX-worthy view of the Santa Monica Mountains and the ocean.



JIM MCHUGH

**Television producer Norman Lear and his wife, Lyn Davis Lear (right), remodeled their Brentwood house to suit growing children and the couple's extensive art collection. OPPOSITE: Visible through the front door is a David Hockney painting, *A Lawn Being Sprinkled.***

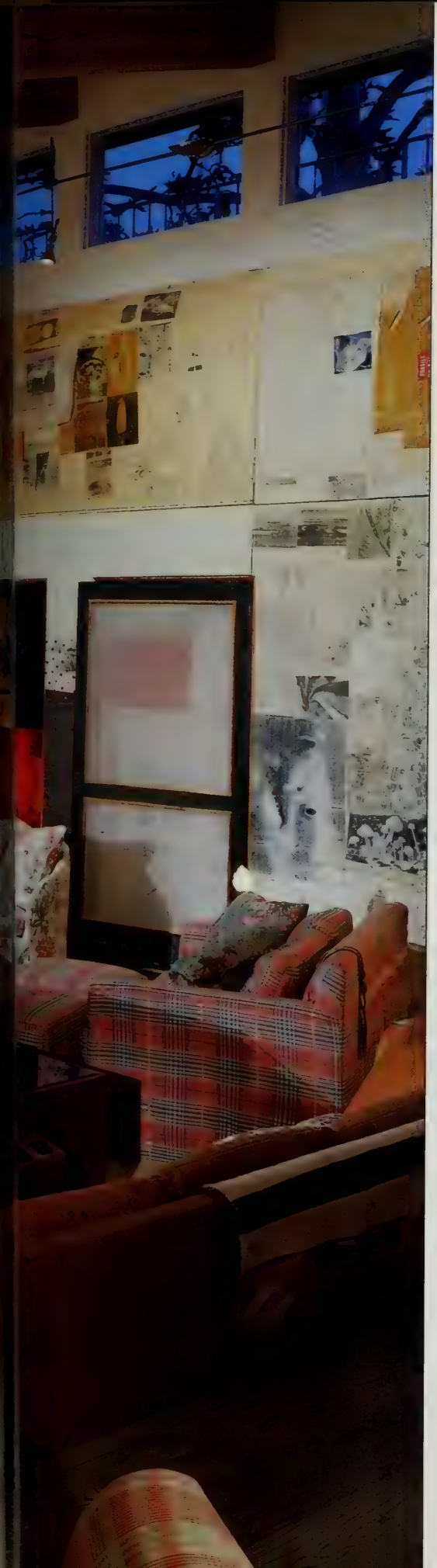
"You know the finger of God at the Sistine Chapel?" muses Norman Lear, now seventy-seven, wearing his signature white hat while sipping iced tea amid the jacarandas and sycamores. "This time it was pointed our way."

The quake wreaked havoc on the house and the Lears' stellar collection of contemporary and pre-Columbian art, shattering some works into thousands of pieces. (It

**"I recognize that this is a big house," says Norman Lear. "But it's airy and light—it's not ponderous. Lyn's lightness of being is an absolute fit." BELOW: The entrance plaza is surrounded with custom-made Italian planters and paved with French limestone.**







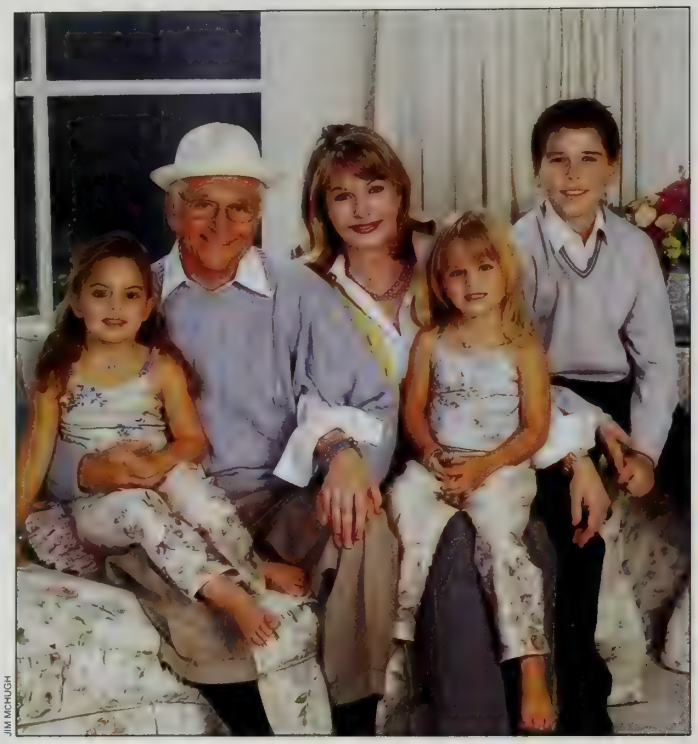
LEFT: Among the artworks in the screening room are the sculptures *Geometric Mouse* (1971) and *Cigarette Butt* by Claes Oldenburg and *Rodeo Palace* (1975–76), a wall installation by Robert Rauschenberg. Plaid fabrics, Cowtan & Tout. Red paisley, Brunschwig & Fils.



"The wonderful art collection dictated a good deal of the redesign," says decorator Joan Axelrod. ABOVE: In the living room are a painting by Kenneth Noland, *Sojourn* (1997), two Joseph Cornell boxes (1952 and 1953) and one of Robert Graham's *Lise* sculptures (1979).

also created an airborne television set—"aimed at my side of the bed," Norman Lear notes wryly.) But it coaxed the couple, who were mercifully away at the time, into reflecting anew on the ten-acre bit of paradise that they had purchased a few years after their marriage in 1987.

The house—Version One—had been formal, a showplace. But life had opened up, and the house needed to do likewise. There was a young son, Ben, now eleven, and two newborn twin girls, Brianna and Madeline. "Houses are like writing a screenplay or a movie—you always find things you wish you'd done," observes Norman Lear, who recently founded the Norman Lear Center at the University of Southern California, an interdisciplinary pop-cultural think tank exploring the implications of entertainment, as it "overwhelms so much of our culture." (His own programs weren't television shows so much as cultural events; in fact, *All in the Family* recent-



JIM MCHUGH

"Lyn's imagination far outpaces my own," says Norman Lear (above, with Lyn and their three children, Ben, Madeline and Brianna). BELOW: The color of the dining room was inspired by the Kenneth Noland work *Looking Back* (1982), at right, says Axelrod.

RIGHT: The furnishings in the two-story library include unexpected textures, such as the raffia walls and suede sofas. Outside is *Mavis*, a sculpture by Mark di Suvero; the paintings are by Kenneth Noland, top, and Hans Hofmann. Sofa pillow fabrics, Clarence House.

ly was commemorated by a postage stamp.)

This particular stage of life finds Norman Lear—media mogul, indomitable wielder of political clout and the father of six, including three grown daughters—cheerfully making "Daddy eggs" in the kitchen or carpooling his now five-year-old girls to school on Thursday mornings.

In other words, life has evolved. "The house was very beautiful," explains Lyn Lear, a psychologist by training, "but I wanted rooms where I didn't have to worry about little fingers getting on couches."

Nature's tumult provided a rarity for the Lears: a second chance. For the sequel, they enlisted Joan Axelrod, a veteran Hollywood decorator (she is married to screenwriter and playwright George Axelrod, of *The Seven Year Itch* fame). "Few Hollywood houses have this kind of







THE HOUSE—VERSION ONE—HAD BEEN FORMAL. BUT LIFE HAD OPENED UP, AND THE HOUSE NEEDED TO DO LIKEWISE.



**ABOVE: The master bedroom is softened by such touches as an antique lace coverlet and *Torn Cloud*, a 1972 painting by Joe Goode, over the fireplace. Axelrod covered the walls with an off-white fabric from Summer Hill to further the "cocoon effect" in the spacious room.**

homey feeling, where you're not overwhelmed by marble, silk and brocade," she notes. "Lyn is a lady who knows what she wants, and when she sees it, she [illegible]."

For Norman Lear Version Two of the hous[illegible] presses his wife's [illegible] of being." Actual light[illegible] ever, was strangely [illegible] the residence. The n[illegible] chitectural challenge [illegible] by Axelrod, who was assisted by designer Tommy Chambers, was to let the light in. She did so by adding a large-scale bay window to the living room and knocking out a wall that separated the living room from the screening room—the hub of the action—and replacing it with pocket doors.

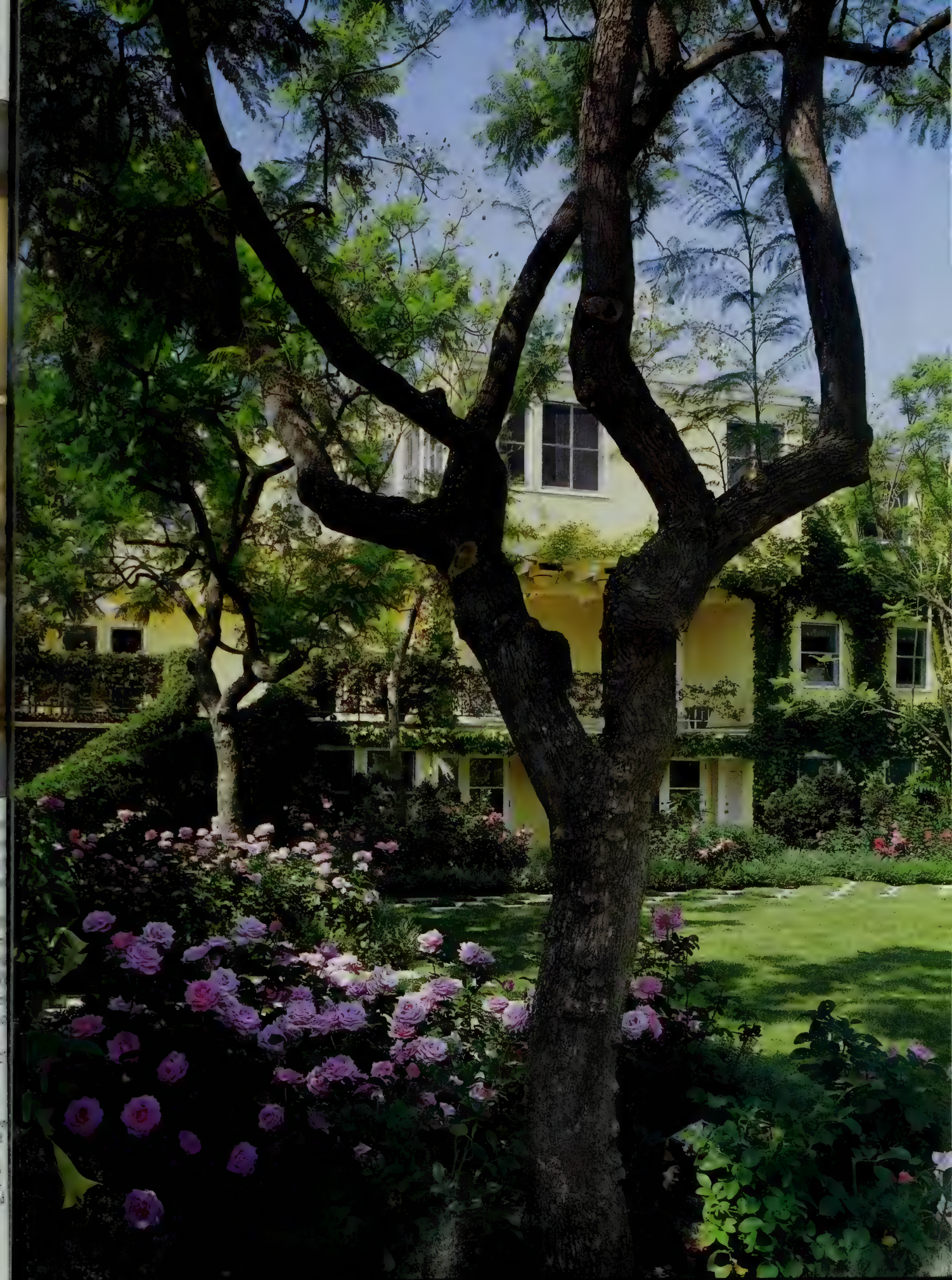
Art was, and remains, the soul of the house. On a formal outdoor terrace, limestone channels of moving water lead to Robert Gra[illegible]am's figure of *Elisa*, her [illegible] bronze body seeming to [illegible] ethereally on a plume [illegible] Paintings by Robert [illegible]henberg, David Hockney, Richard Diebenkorn and other contemporary masters are the result of years of collecting, a passion that began in Norman Lear's forties, when he and Dick Dorso, a lifelong collector and himself a producer of television classics, including *The Fugitive*, would play hooky and shop for art.

"For years of Tuesdays—why Tuesday, I don't remember—we'd go out from eleven to four, visiting artists in their studios and galleries," Lear says, gazing across the expansive terrace to rugged mountains where mountain lions still roam. "In those days Diebenkorn and de Kooning weren't who they are today. I can't tell you what the artist was trying to say in a work. I can only tell you how much I like it."

"Most people are frightened stiff about buying art," Dorso, now ninety, remarks. "Norman had no fear. He was used to sitting with creative people making decisions. So he just bought."

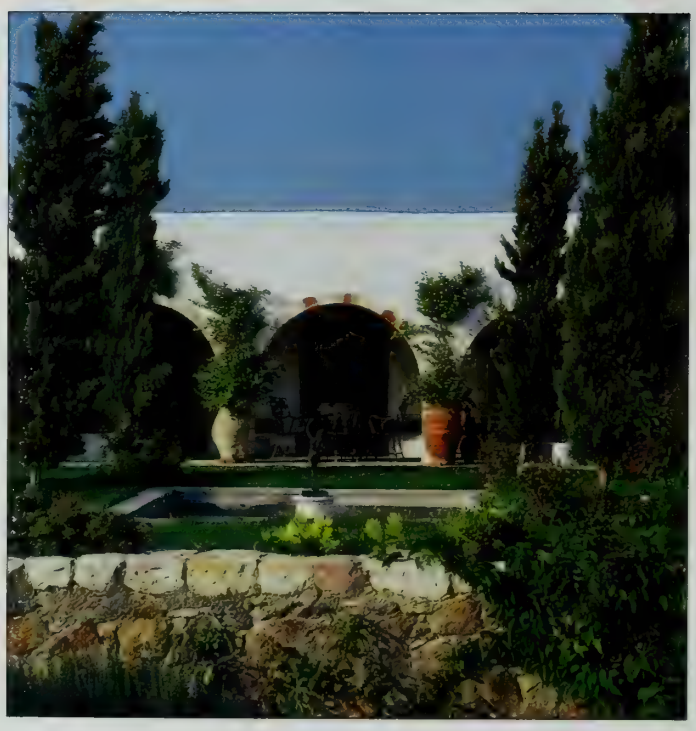
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**OPPOSITE: The rose garden is planted with monochromatic, rectangular beds in various shades of pink, accented by trumpets of datura and azure delphiniums. A checkerboard pathway of travertine and turf leads to the pool and outdoor entertainment areas.**



# PATMOS PILGRIMAGE





**"The eighteenth-century part of it was in ruins; it didn't even have a roof," recalls the owner of a house on the Greek island of Patmos. The residence was completely restored. ABOVE: A view from the local village of Xora takes in the rugged hills that descend to the port of Skala.**

It was during the sixties. Some friends had rented a house on Patmos, and they invited me along. They actually had to press me quite hard before I would agree to come, and my first reaction was to hate the place. There was too much wind, and I thought the island was the last word in claustrophobia and solitude. When I was asked again the following year, it was no different for me."

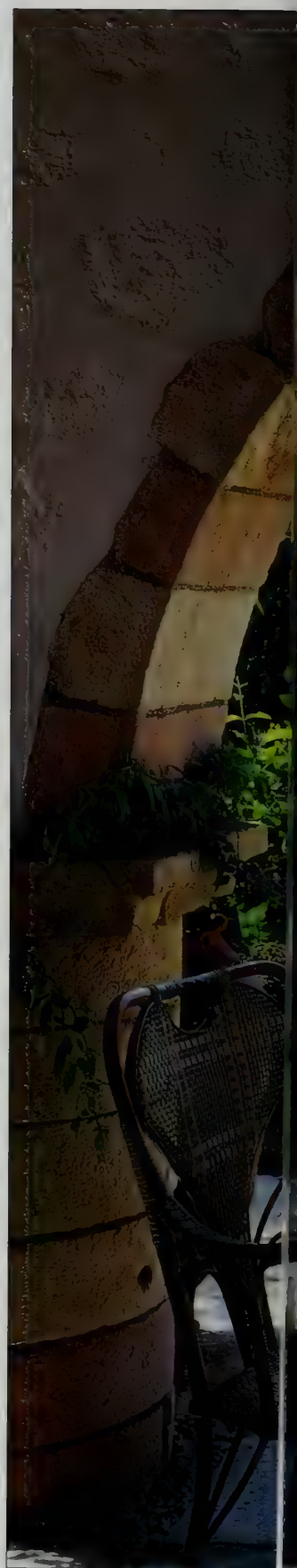
So says a well-known figure who has lived his entire life on the international stage. But he was about to become proof of a popular local proverb: "Go to Patmos, and if you return a second time, you will never leave again."

"I found my [illegible] it had been [illegible] knew; it belon[illegible] says the ow[illegible] was urging me to [illegible] was energetically [illegible] do so. I remember co[illegible] ing in a noncommitt[illegible]

that if I ever bought a place on the island, it would have to be this one or nothing; for me, the house had a special appeal of its own.

"Five years went by, and one day an American friend of mine, a Patmiot by adoption, called me and said that it was [illegible] sale," he recounts. "I told [illegible] it would have to be inexpensively cheap and named a [illegible] the first figure that [illegible] my head. I hadn't

**ABOVE: The new bedroom wing, separate from the main house, has a loggia with arches banded with hand-cut indigenous stone. RIGHT: The ornamental pool is decorated with a mosaic centered by a 19th-century Neapolitan copy of an Etruscan dancing faun.**



# RESTORING A STONE HOUSE ON THE STORIED GREEK ISLAND

*Text by Prince Michael of Greece/Photography by Scott Frances*







the vaguest notion of real estate values on Patmos, or anywhere else in Greece. The next day he telephoned and informed me that my offer had been accepted. But I had never made an offer! Nonetheless, I now had my house.

"When I went back, I saw it from a totally different perspective. I entered the courtyard and came face-to-face with a wall. There was a tiny door hidden behind the bushes, and I had to force my way through them to open it. On the other side I encountered another world—an abandoned orchard—and I was immediately enchanted. I had discovered the absolute charm of the house—its secretness. Exactly like in *The Secret Garden*, a book I'd loved as a child. After that, everywhere I went I found new, delicious surprises."

Some of those surprises were unwelcome. For one thing, the house had deteriorated considerably since the owner first saw it. "The oldest part had completely caved in," he recalls. "There was nothing left of it but a few broad arches that stood out against the sky. The walls had crumbled into pieces. The roof was nonexistent.

"I was deeply disappointed—and stimulated too. I began the renovation by asking John Stefanidis to give me a hand. He had known the island intimately for ages. We went over and over the plans. The house is composed of two buildings linked by an inner courtyard. The older part, which was in ruins, dates from the last half of the eighteenth century, as does another section, whose two

**"I furnished the living room with bits and pieces acquired over twenty years of travel to places all over the world," the owner points out. The antique painted ceiling came from northern Greece. The 18th-century sofa and chairs, wall appliqués and console table are**

wings were added during the nineteenth century.

"I thought the courtyard was too small, so my first task was to move walls to make it bigger and free up some arches here and there," says the owner. "I joined the two buildings with a new one surmounted by a terrace and supported by arches framing a loggia. Then I constructed a small bedroom on top of the rebuilt older part of the house and blocked the direct access to the courtyard from

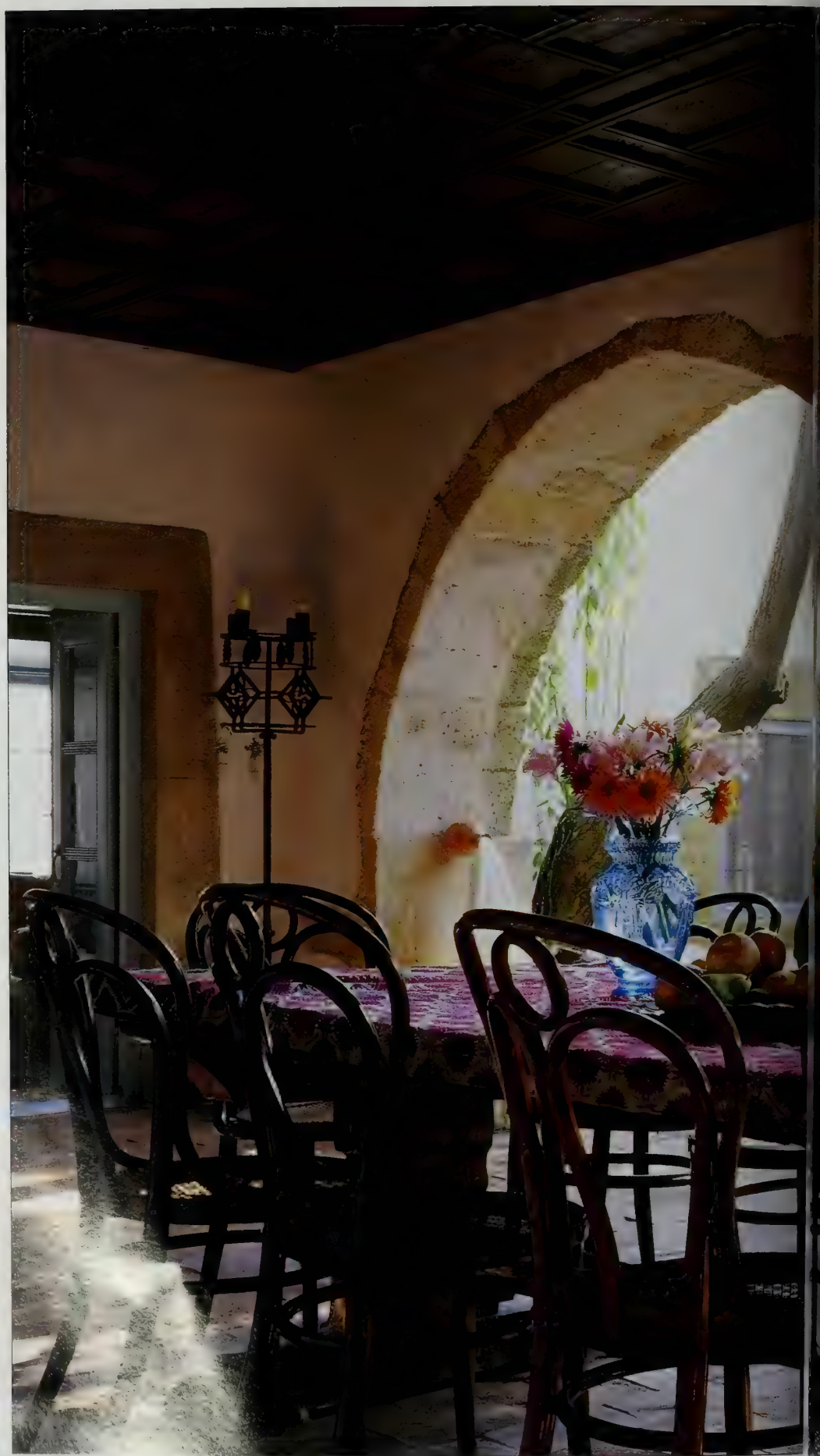
"THE GREATEST MIRACLE HAD COME TO PASS: I HAD FALLEN IN LOVE WITH PATMOS, PURELY BY WORKING ON MY HOUSE."

the street, so as to gain space for another bedroom.

"I also put in baths everywhere, since there were none, and completely reequipped the kitchen, which was unusable. I turned a small room adjoining it into a pantry, which doubles as a dining room during the winter when it's too cold to eat on the loggia."

By now the owner had enlisted the help of architect Nicolas Kalogeras, a member of the architecture faculty at the National Technical University of Athens. After Leoussis, a local contractor, carried out the basic stonework, the owner hired another Patmiot, builder Nicolas Grillys, with whom he has collaborat-

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**The loggia of the main house, which opens onto the courtyard, is "where I like to dine and have parties." A paneled wood ceiling shelters an English trestle table and Thonet bentwood chairs arranged on a terra-cotta floor. The wicker furniture, at right, is antique.**







"When I first bought the place, only the arch was standing," the owner says of the massive stonework that now bisects the new double bedroom. "I found the Venetian painted wood doorframe and installed it on a whim. It somehow works." A Patmian fabric hangs on the wall at right.

ANTIQUES

# GLASS FURNITURE

## MODERNIST DESIGNS WITH THE UNEXPECTED ALLURE OF TRANSPARENT THINGS



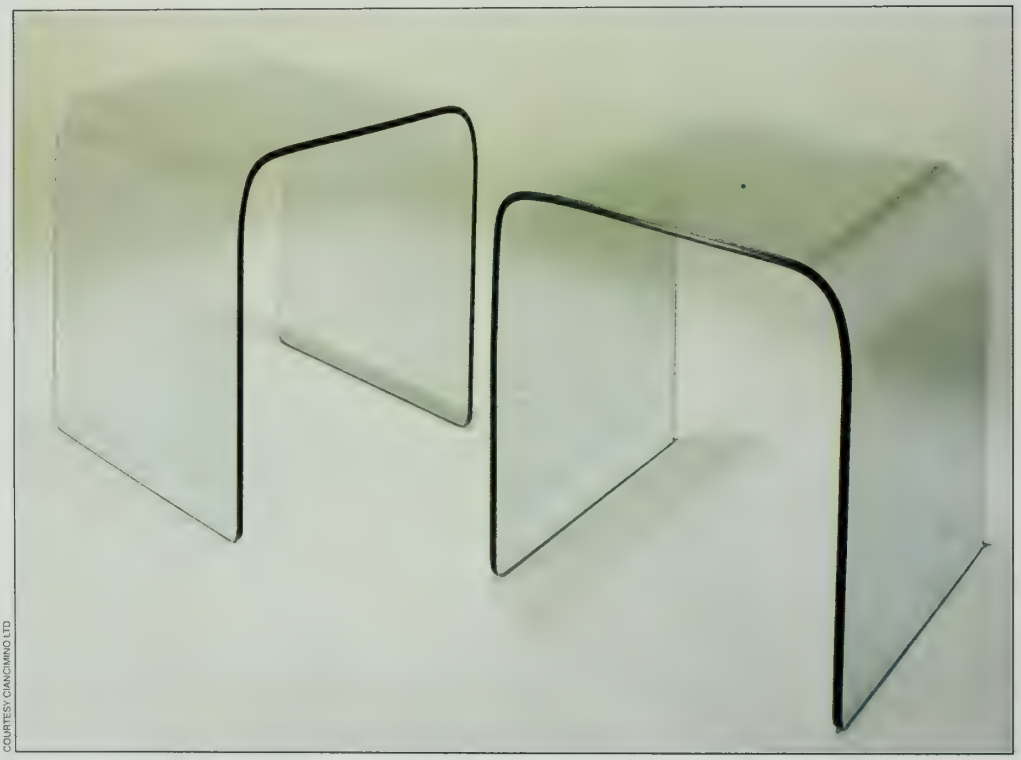


*Fire Screen*, circa 1930s. Frosted glass and steel; 25" by 40". Nineteenth-century achievements in the strengthening of glass allowed it to be used as the main element in furniture. An American Art Déco fire screen is notable for both its delicacy and its durability. Deco Deluxe, New York.

*By Avis Berman*

Is there a substance that embraces more miraculous contraries than glass? It is solid yet transparent, fragile yet durable, there yet not there. And yet, with its capacity to transform the closed character of any interior environment, glass has lent itself to all manner of visionary thinking, from the paradisal dreams of John Ruskin, who imagined an enchanted glass dome stretched over the entire city of London, to the utopian spareness envisioned by the architects of the Bauhaus. No less defiant of conventional practicality and sense are the marvelous dichotomies of modernist glass furniture—designed along rigorously functionalist lines, these objects speak less to function than to the fantasy of rendering themselves invisible.

Glass furniture is defined as pieces in which glass is the sustaining structural component rather than a decorative element added to a wood or metal base. Such articles first became popular in the mid–nineteenth century, in the heyday of the period that gave us the Crystal Palace, glass-and-iron shopping arcades and the soaring glass roofs of railroad terminals. (Glass-walled conservatories and other garden structures had been introduced during the eighteenth century.)



COURTESY CIANCIMINO LTD

LEFT: *Pair of End Tables*, Jacques Adnet, circa 1935. Glass; each, 19¾" x 18¼". Glass was one of the favorite materials of the renowned French designer, whose use of industrial elements revolutionized the decorative arts in the 1920s and 1930s. Ciancimino Ltd., London.

Major advances in the manufacture of glass, the compound resulting from the liquefaction of sand, soda ash and lime, came out of the Industrial Revolution. The material could now be ground to suitable strength and thickness for adaptation to home furnishings, and British and French firms produced exotically turned and faceted tables, settees, beds and balusters.

Glass furniture as a novelty failed with the Victorians, although the industry itself continued to seek improvements in glass to make it mechanically stronger and more resistant to extremes and sudden changes of tem-



JOHN LEI



*Vanity*, René Joubert and Philippe Petit, 1928. Silver-leafed wood, silvered bronze and glass; 53" x 66". A vanity, designed by the partners who headed the noted company DIM, appeared in the 1929 Salon des Artistes Décorateurs. Alan Moss, New York.




**LEFT: *Chair*, René Coulon, circa 1937. Glass and leather; 29⅛" x 29½". A chair by Coulon was part of a suite of furniture that was displayed in the Saint-Gobain pavilion at the 1937 Exposition des Arts et des Techniques dans la Vie Moderne. Galerie Doria, Paris.**

perature. Toughened, or tempered, glass of different thicknesses and strengths became crucial to perfecting the great inventions of the late nineteenth century, such as automobiles, aircraft and light fixtures, so that they could become available to the mass market in the twentieth. The advent of these applications in glass had a revolutionary effect on the course of building, because immense expanses of light were now feasible. As Le Corbusier observed, the history of architecture was the struggle for the window.

With the arrival of the larger window and the subsequent International Style in architecture, it was not long before modern architects and designers in the United States and Europe were proposing furniture that was similarly stripped down, free of ornament and composed of industrial materials. Although not of the same ubiquity or historical significance as tubular steel in the annals of modernist furniture between the 1920s and the 1950s, glass was a medium that offered avant-garde designers an integrity consonant with their ideals. It was clean, durable, unfussy and eminently responsive to light and shade. Given the role of glass as a building material, it is no surprise to discover that many of the designers who experimented frequently with glass were either architects or decorators who had had architectural training.

When it came to glass, the functionalist principles of modernism made themselves felt in France in the 1920s in the work of designers who reconciled opulence with a functionalist aesthetic. Yet they shared with their more austere colleagues in the Bauhaus an interest in seeking out new materials and a desire to use as few components as possible in any one design. In stripping a product down to essentials, the simplicity and dematerializing qualities of glass, which accented the openness and clarity that the most forward-looking architects insisted on in their interiors, were unparalleled.

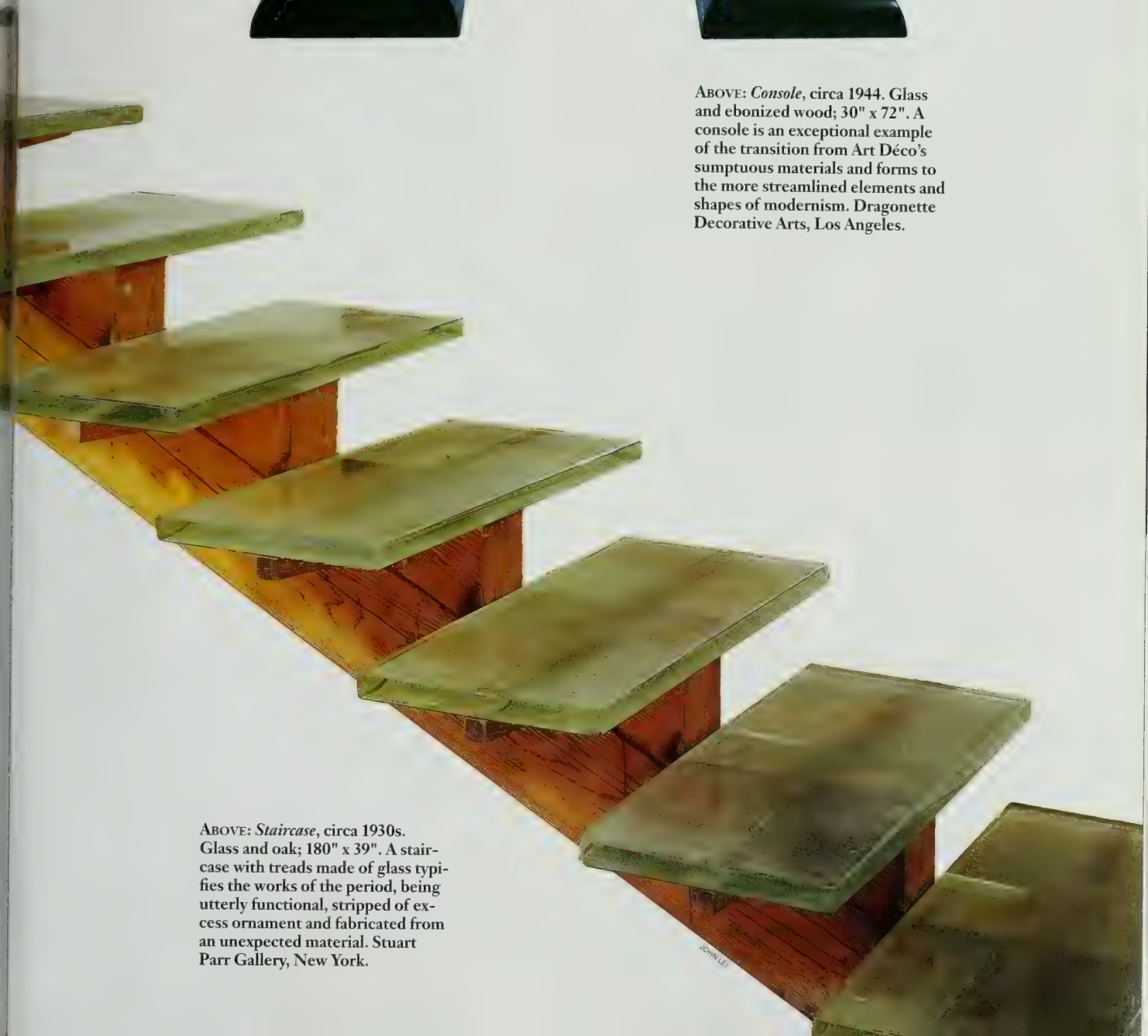
In 1928 the Paris-based architect and furniture designer Jacques Adnet, who already had a sizable reputation, became the director of La Compagnie des Arts Français, the design firm established by the Art Déco purveyors Süe et Mare, and promptly changed its orientation of sumptuous traditionalism. A proponent of the machine and precision, Adnet, wrote an early biographer, was "among the first to expect metal and glass to integrate with the structure and decoration of furniture, where they will complement the ample space and bare surfaces created by the reinforced concrete and, by their sparkle, the effects of electricity." He became ever more committed to refining and stripping away ornament, as his numerous works in glass revealed. He designed glass pieces in the 1920s, and after 1930 a favorite medium was smoked glass.

Another prominent French firm that made the transition from the lush upholstery and exotic woods of Art Déco to the sparer industrial materi-

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ABOVE: *Console*, circa 1944. Glass and ebonized wood; 30" x 72". A console is an exceptional example of the transition from Art Déco's sumptuous materials and forms to the more streamlined elements and shapes of modernism. Dragonette Decorative Arts, Los Angeles.




ABOVE: *Staircase*, circa 1930s. Glass and oak; 180" x 39". A staircase with treads made of glass typifies the works of the period, being utterly functional, stripped of excess ornament and fabricated from an unexpected material. Stuart Parr Gallery, New York.



# PALM BEACH STORY

## MEDITERRANEAN THEMES FOR AN OCEANFRONT VILLA IN FLORIDA

*Architecture by Jeffery W. Smith, AIA/Interior Design by Lise Wechsler/Text by Mitchell Owens/Photography by Kim Sargent*

It began, as so many great things do, on a whim. Well, not a whim, precisely, but definitely a dream. A distinguished Englishman, long a seasonal resident of Palm Beach, wanted to build a house. Twenty years of carefree living in a condominium had only left him with a longing for a residence with roots, something with grass and a garden and a sense of privacy.

The dreamer's wife, on the other hand, was perfectly happy to maintain the status quo. An indulgent mate, however, she arched a quizzical eyebrow and said, "Fine, go ahead, darling, if you want." She was supportive but unconvinced. But if her better half insisted on breaking ground, she offered a single caveat: Hire a good architect and a good garden designer. Then she washed her hands of any further involvement, certain that whatever her husband would build, she would be spending little time there. After all, the couple have an apartment in London, where they live for most of the year surrounded by modern art, and an Art Déco–flavored villa in the south of France.

**ABOVE: "I went to the roots of twenties architects like Addison Mizner and looked directly at Italian and Moorish styles," Jeffery W. Smith says of a house he designed in Palm Beach. Landscape architect Mario Nievera added only a few palms to maximize the oceanfront views.**

**OPPOSITE: The entrance is under a loggia made of cast stone, which was used throughout much of the interior and exterior. Most doors, windows and arches are decorated with a scallop-shell-motif molding. The glass-and-wrought-iron door was made in London by Paul Belvoir.**





"The furniture, wall finishes and ceilings had to reflect the same period the architecture did," says Lise Wechsler, who decorated the interiors with mostly 17th- and 18th-century Italian pieces. She designed the low table. The tapestry is 16th-century Flemish. Safavieh carpet.

Today, however, she may be the project's primary cheerleader. "I had nothing to do with this house," she says, as her husband opens the front door to reveal a columned entrance hall. "But it's quite well done, isn't it? You did a very good job, darling."

"Well, thank you," he answers with a hearty laugh. "It's humble, but it's home."

If the couple's banter is a bit Nick and Nora Charles, the house is too. Located north of Palm Beach's picturesque town center, on a plot of seaside land that once was part of a grand estate built by the Phipps family, the residence is an essay in the glamorous Mediterranean style of Addison Mizner that was popularized in the twenties and thirties. Almost every door and window is framed by a cast-stone arch modeled with scallop shells, and every plane of the hip roofs undulates with red clay tiles.

The house presents two very distinct architectural experiences: The ocean-front façade is as formal as the Grand Trianon, with four pavilion-like structures punctuated by graceful arches, while the romantic, tree-shaded main façade is approached by twists and turns that keep the front door tantalizingly out of reach for a moment longer than visitors expect.

"We wanted a bit of a delay between the motor court and the door, just for the ambience," says the husband. "The feeling is of a very old house, but we

# Santa Marta



under the name of Compañía de Tierras Sud Argentino, which stretch from the provinces of Santa Cruz and Chubut and into the province of Buenos Aires.

In Patagonia, which Bruce Chatwin dubbed "the uttermost part of the earth," one could go hundreds of miles without encountering a single Benetton store or poster. Probably none of the many hard-riding gauchos there have ever come face-to-face with one of Benetton's famously controversial, high-voltage ads. There, Carlo Benetton is dedicated to raising sheep rather than eyebrows.

He was first lured to South America by friends in the seventies. By the early eighties the family had acquired Estancia Santa Marta, its first ranch, in Balcarce, 279 miles from Buenos Aires. Estancia Leleque and Estancia Con-

**Above: Estancia Santa Marta, in the province of Buenos Aires, is one of three ranches in Argentina belonging to United Colors of Benetton, the world's largest wool consumer. "We control the raw material," says Carlo Benetton (left). Carlos Thays was the landscape architect.**



The main house at Santa Marta has an arcade with wide arches that originally served to accommodate animals and farm implements. Bases were added to the columns "so they look Mediterranean," says Benetton. Designer Sylvia Peña and architect Roberto Otero did the renovations.







**Top: In the living room is an 18th-century Aubusson tapestry that came with the house. The side tables were designed by Ricardo Paz. Above: A guest bedroom is furnished with a 19th-century chair purchased in the town of Remate and wrought iron beds designed by Otero.**

dor, in Patagonia, followed, and the company now owns close to two million acres in Argentina. "Leleque is like a hunting lodge, Santa Marta is colonial and countrified, and Condor is more English," he says.

"It takes about five years to put an estancia in working order. Sometimes there are as many as thirty or forty buildings—we usually keep those made of stone and tear down the flimsier ones. There are also half a dozen houses for employees, such as the apartment in the water tower for a *soltero*, a single man, that have to be renovated."

Benetton always insists on leaving the *casa de dueño*, the owner's house, for last. He visits each ranch at least once a year and sometimes spends Christmas at one of them with his sons, Andrea, Maximo, Cristian and Leone.

Built approximately twenty-five years ago in a eucalyptus grove at the foot of a mountain range, Santa Marta features a main house with strong horizontal lines and an impressive arcade. It is set on a mere 37,037 acres —compared with Leleque's 474,074 and Condor's 543,209 —and the entire estancia is dedicated to raising sheep. "The landscape is hilly and almost medieval in appearance," says Benetton.

The house was renovated by interior designer Sylvia Peña and architect Roberto

Otero in a "gaucho style," as Benetton puts it. The kilims and the antique ponchos draped over backrests were among Benetton's finds at the local auction house, where one can come across anything from an apple-green 1939 Mercury to fine old European porcelain and paintings. "Local aristocratic families like to sell everything at auction," he says.

The architecture was left pretty much as it was. The angled, stone-paved arcade, with wood settees and giant terra-cotta urns, is reminiscent of Palladio's arcade at Villa Barbaro, near Treviso. The effect is elegant and bucolic at the same time.

Purchased in 1991, Leleque is located in the province of Chubut, where the mountains can reach a height of



ABOVE: The *casa de dueño*, or owner's house, at Estancia Leleque, in a mountainous region of Patagonia, was built in the English style typical of the area. RIGHT: Benetton inspects a merino ram. The company has 69,000 sheep at Leleque, as well as 190 horses.








7,215 feet. The house, a low brick structure with a red roof, surrounded by sprawling English-style lawns and flower beds, was built close to Lago Escondido, whose waters are continually whipped by chilly winds. The rustic interior is decorated with locally crafted English-style furniture, black leather armchairs, color engravings of hunting scenes and antler chandeliers.

There are 72,000 head of cattle at Leleque as well as merino sheep. But the most novel addition is the museum of indigenous artifacts "from a time when the native Indians worked with stone and used bows and arrows to hunt," says Benetton. A 1920 train conveys visitors to it.

Established in 1886, Condor is the oldest of the three estancias and perhaps the most mythic—local records suggest that Butch Cassidy may have worked there briefly while hiding from the law after a robbery in Rio Gallegos. The whitewashed house has large, wood-paneled rooms, a galvanized-tin roof and an attached winter garden.

A number of *casa rodantes*—red-roofed, white-shingled houses on wheels just large enough to hold a table and a bed, once used to shelter workers—have also been restored and are now lined up in a row on a stretch of flat land.

Back at his office in Villa Minelli, Benetton retrieves a photograph of a prize merino ram, with horns curling in a spiral like the

**TOP: Benetton chose a hunting lodge theme for Leleque. An English-style chest in the living room displays trophies for prize sheep. ABOVE: The living room's double-sided fireplace defines two sitting areas. Most of the furniture and engravings are English.**






pipes of a French horn and several dewlaps at its throat, which make it most desirable. "The more skin there is," Benetton explains, "the more wool an animal can provide." At Santa Marta and in Leleque there are many silver trophies for other such specimens. Benetton knows just how many sheep need to be replaced each year, how many females reproduce, how many pounds of meat each employee must receive

**LEFT: Estancia Condor, near the town of Rio Gallegos in the southernmost part of Patagonia, was founded in 1886. ABOVE: Horse-drawn shelters in painted wood were used to house workers and could be moved around the property.**

a month (since there are no grocers as far as the eye can see) and how many animals are stolen: "We have three hundred thousand sheep producing 3.6 million pounds of wool, and we sell one hundred thousand sheep a year."

There is no doubt that Carlo Benetton is a gaucho at heart, a man who would rather be counting sheep in Patagonia than talking about the latest shade of green beneath frescoed vaults. □



RIGHT: The main house at Estancia Condor was built in an English style in 1910. The roof is galvanized tin. To the right is a winter garden. Plans have recently been made to restore the interiors with architect José Maria Dondo Lazcano.



# A DUBLIN HOMECOMING

## PUBLISHER KEVIN KELLY AND HIS WIFE RETURN TO ONE OF THE CITY'S CLASSIC TOWN HOUSES

*Interior Design by André de Cacqueray/Text by Sally Griffiths*
*Photography by James Mortimer*





"I had wonderful architecture to work with," designer André de Cacqueray (above) says of Kevin and Gabriélle Rose Kelly's Georgian house in Dublin. LEFT: A gold damask, which "cossets the large living room," covers formerly gray walls. The oil is Sir Gottfried Kneller's portrait of his daughter. Waterford chandelier.

TOP: "Because the living room opens directly onto the dining room and both have similar fireplaces, we had two identical overmantels made to play up the continuity," notes de Cacqueray. English portraits flank the mantel; on it rest four Louis XVI candlesticks and a circa 1770 Neoclassical clock.





Nineteenth-century Dublin was one of the most sophisticated European cities, with superb Georgian architecture and social, musical and theatrical entertainments fully comparable with those available in Paris, Vienna and London.

Due mainly to war and economic depression, these activities dimmed during the earlier decades of the twentieth century. Now, thanks to a thriving economy and a renaissance of Irish creative enterprise—in the arts, science and industry—Dublin is once again flourishing. The city has retained its architectural inheritance and revived its cultural life. Thousands of visitors are in evidence, and expatriates have come back.

Among those who have returned are publisher Kevin Kelly and his wife, Gabriélle Rose, who had been living in London and Monte Carlo for several years. "Revisiting Ireland in 1994, we noticed how dramatically Dublin had changed since earlier trips," recalls Gabriélle Rose Kelly. "The city was prosperous and busy and pulsating with life—and, above all, enormous fun. In fact, we were so entranced by what we saw that we decided to uproot ourselves in Monaco and come back to our homeland."

Their first task was to find somewhere to live. "We always said that if we ever lived in Ireland again, we'd have to have one of those splendid houses with their well-tended gardens in a stately Georgian square. Unfortunately, most of them are now offices for legal and financial bigwigs. We both realized we would be exceptionally fortunate if we

**Above: An antique Irish glass** [illegible] **delier, which is original to the** [illegible] **illuminates the dining room. The** [illegible] **added the gold-accented** [illegible] **els," de Cacqueray points out. The two Irish console tables date** [illegible] **early 18th century. On each is a 17th-century Italian marble bust.** [illegible] **morning room was** [illegible] **"knocking down** [illegible] **ll rooms," ex-** [illegible] **who chose a** [illegible] **nen for the** [illegible] **the wall** [illegible] **of early** [illegible] **botanical** [illegible]

MICHELANGE



found such a place, wholly suitable to our somewhat romantic preferences. Hopefully, we resolved to seek out a large house, but not one so big that we'd be rattling around in it, dodging a corps of live-in staff."

And so their hunt began. "Most of the houses we saw needed gutting and complete restructuring," remembers Gabriélle Rose Kelly. "In the end our choice narrowed to three houses, each of which was still a private home. Eventually we were offered one at a price we were prepared to pay. It was a beautiful house, filled with light and in more or less the same condition as when it was first built."

To avoid oversights resulting from their initial enthusiasm, they consulted their friend the knight of Glin, an architectural historian and chairman of the Irish Georgian Society. Happily, he confirmed that they needn't worry—they would be the prideful owners of an outstanding example of Georgian domestic architecture. All that now remained was to plan the decoration.

The Kellys enlisted the help of another friend, André de Cacqueray, a London-based antiques dealer turned designer, who had advised them on various aspects of their home in Monaco. "We like working with André," says Gabriélle Rose Kelly. "Not just because he's so successful and such a perfectionist, but because he's a decorator who is one hundred percent concerned with making his clients a home rather than a showpiece palazzo. André understands interiors. For him they're major features in our everyday lives: Interiors should sponsor visual pleasure as well as provide practical functionality in daily use." A French classicist by nature, de Cacqueray has a profound feeling for color and a passion for fine fabrics, and he is familiar with Europe's best carpenters, silk weavers and gilders.

Laying out the interiors was made easier by the fact that the Kellys were both veteran art and antiques collectors. "They already had Louis XV and XVI

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LEFT: "The Kellys wanted the library to re-create the atmosphere of their previous living room in London—a gentlemen's club–like feeling," says de Cacqueray. "We used the same French striped silk." The Waterford chandelier was found in situ. The circa 1830 petit point carpet is French.

ABOVE: "The new plaster molding helps break up the dimensions of such a large space, thus making the master bedroom more intimate." The headboard and the carved wood baldachin were custom-made. At the foot of the bed is a circa 1820 stool designed by Pugin.

*Interior Design by Jack Lionel Warner, AIA*
*Text by Irene Borger*
*Photography by Mary E. Nichols*

# "M" IS FOR MONTECITO

## BEST-SELLING MYSTERY WRITER SUE GRAFTON IN CALIFORNIA



JIM MCHUGH

"We wanted a designer who would give us some drama," says mystery novelist Sue Grafton (above), whose latest book is *"O" Is for Outlaw*. She and her husband, Steven Humphrey, turned to architect and designer Jack Lionel Warner to decorate their new house in Montecito, California.



RIGHT: "The living room is the light space between two dark ... Warner, who used ... of light and dark ... use. "I chose ... he spacious ... oking out ... son carpet.

I was doing a book signing in Iowa," mystery novelist Sue Grafton recalls. "It must have been *'I' Is for Innocent*. And a lady standing in line said, 'Hi, a friend in Santa Barbara and I went by your house and looked through the hedges at your new lap pool.' I thought, 'I'm out of here,' and flew back and told our real estate agent, 'We ne... some land.'"

Grafton and her husband, philosophy professor Steven Humphrey, began looking in



Montecito, known as Montebello in her mysteries. It's "a section of town," she wrote in *"A" Is for Alibi*, "where there are rumored to be more millionaires per square mile than in any other part of the country. Most of the houses are not even visible from the road. Occasionally you can catch a glimpse of a tiled roof hidden away in tangles of olive trees and live oak."

Three years later, with Grafton up to *L* in the alphabet, the couple acquired four and a half acres, bisected by a creek Humphrey calls "the coyote highway." On the property was a low-slung Mediterranean-style [illegible] surrounded by [illegible] multiple outbuildi[illegible] cluding an old cott[illegible] poolhouse and a pint[illegible] cabin in the woods. "It's ti[illegible] Grafton says of the cabin. "[illegible] Kinsey lives anywhere on the property, that's where she is."

Kinsey, of course, is Kinsey Millhone, the spunky private eye around whom Grafton's fifteen "alphabet" novels have centered. As her millions of fans know, Kinsey happily lives in a fifteen-by-fifteen-foot bachelorette pad and doesn't share her "cubbyhole" with anyone. (But she does share Grafton's love of accuracy and order, as well as her Web site: suegrafton.com.)

"I love tiny houses," Grafton says. "In one of my books I had a gal who designed them —I forget whether it was the murder victim or her sister. But someone asked me once, 'What does money buy you?' And the truth is, it's space, and light, and privacy, which is what *this* house is about."

For over three years Grafton and Humphrey kept the same set of furniture they already had, moving it from [illegible] room to room. "We wanted to see how we used [illegible] space," Grafton explains. "[illegible] control freaks, but on the other hand we're comfortably ignorant about scale [illegible] Cowards, too," Humphrey says with a laugh.

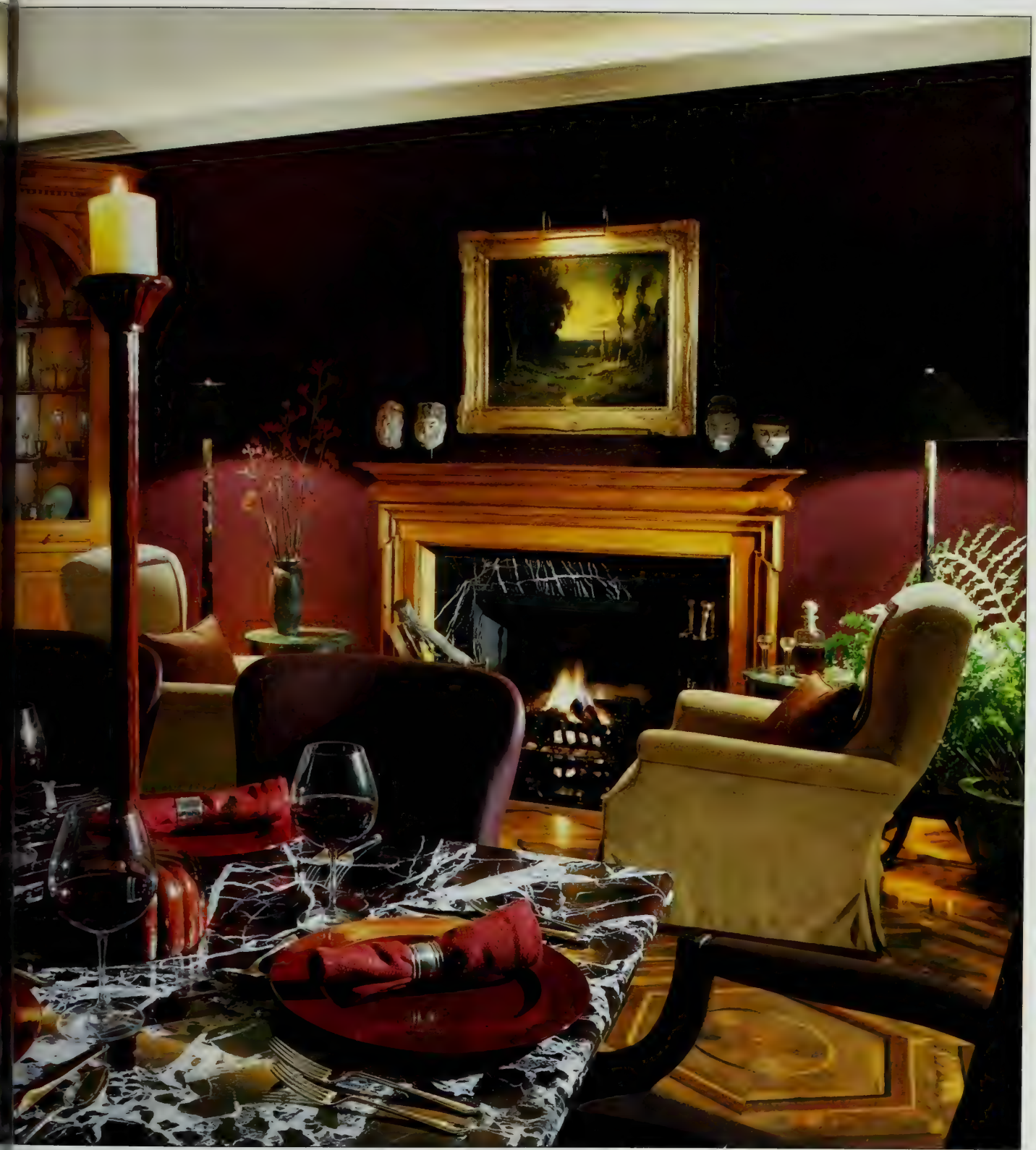
Despite her disclaimer, Grafton's books abound with household descriptions used as sharp cultural signifiers. "I do think people are very carefully reflected in what they choose and what kind of space they elect to live in," she says. "When I'm writi[illegible] I think of that as a form[illegible] characterization."

Witness the difference[illegible] the couple's offices, car[illegible] out of the cottage near [illegible] main house. Steeped in [illegible] "poetry of murder," and[illegible] her desk by 9:00 A.M., G[illegible]





**ABOVE: The library showcases Humphrey's collection of antique scientific instruments. "Up until the 1800s, such objects were made to be beautiful," notes Grafton. The fabrics on the upholstered and wood-framed chairs are from Lee Jofa. Sofa chenille, Brunschwig & Fils.**



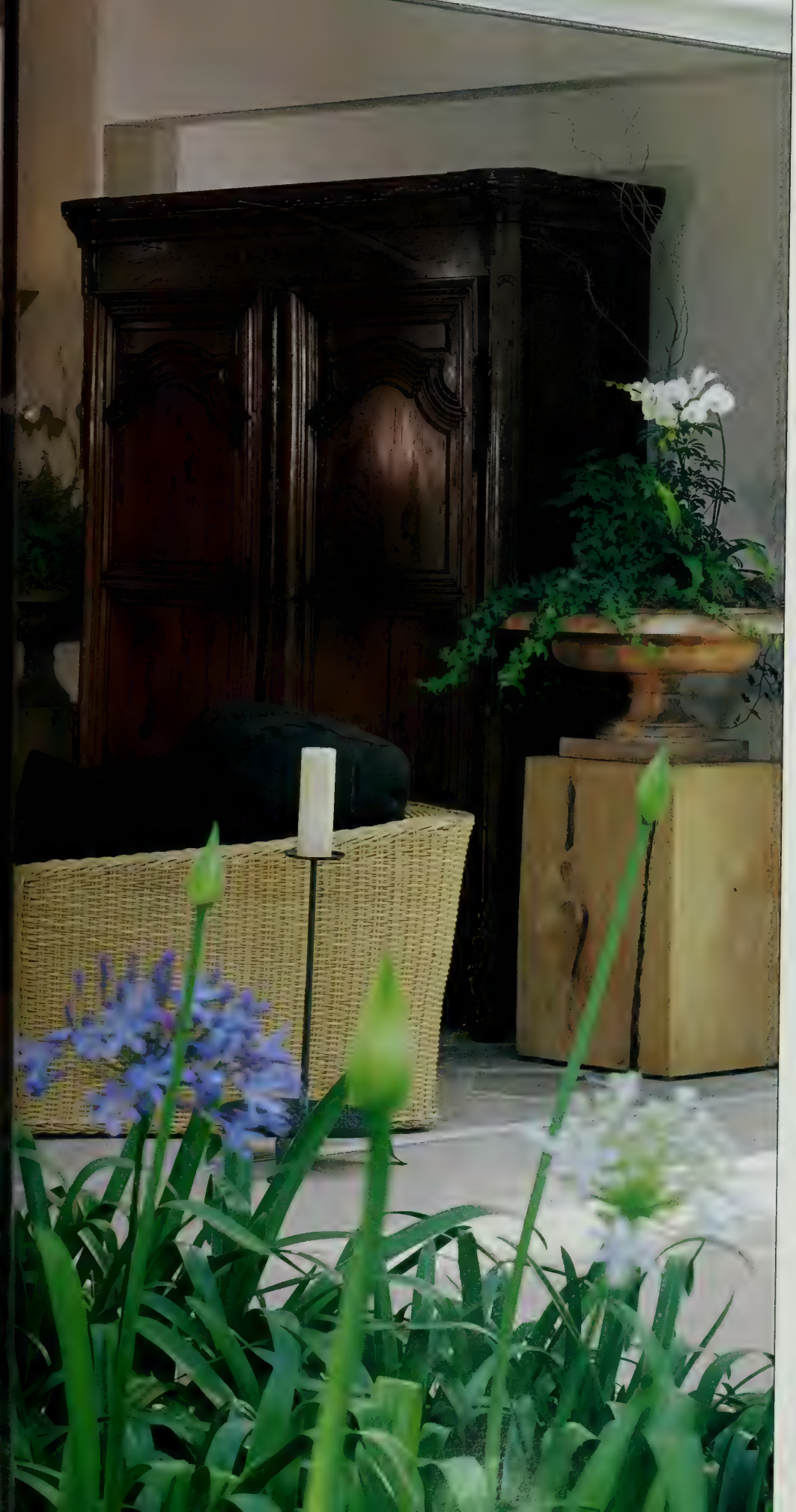
ton—whose latest book is *"O" Is for Outlaw*—wanted clean lines and "white-on-white serenity." "Writing," she observes, "is often like hanging yourself."

Outfitted with the same carpentry and a nickeled variation of the hardware in Grafton's office, Humphrey's has mica sconces—and drama. Though he insists that "for guys there are six colors: red, green, black, brown, yellow and orange. Mauve? Ecru? Fuchsia? Are you kidding?" his palette includes bronze, terra-cotta and pumpkin.

During those initial three years the couple constructed a putting green, replaced a sand volleyball court with a croquet lawn ("My fancy is that people will come to play dressed in white," Grafton says), refurbished the cabin in the woods and turned the

**"The trick was to make the wine-colored dining table and the floor, a former ceiling from a palace in Europe, work together," says Warner. "We echoed their hues in the woods and the wallcovering." The dining chairs are upholstered in Edelman leather. Wallcovering, Beacon Hill.**





GRAFTON'S BOOKS ABOUND WITH HOUSEHOLD DESCRIPTIONS USED AS SHARP CULTURAL SIGNIFIERS.

poolhouse into a swaggering gym that Grafton calls "my Jill." Emboldened, they began to consider reviving the main house.

As encouragement, their friend architect and designer Jack Lionel Warner offered to design one room. "But you know, you can't do one room—everything connects," says Grafton. "It's like the structure for a novel. You can't change one piece of it without everything else being affected."

"We finally said, 'Let's just do the whole thing,'" Humphrey remembers.

Drawing on Grafton's propensity for stripped-down clarity and Humphrey's delight in historical and well-made objects, Warner and his associate, Jessica Helgerson, composed a mix of ultraclean corners and crown molding, southern California luminosity and the wintry Europe of another century. Like a novel in a series, each room echoes with difference and continuity. As in a murder mystery, one moves between darkness and light. Rose-colored living room sofas deepen into wine-toned leather dining room chairs. The black-and-white-check-

**A little-used patio was enclosed with folding doors to create the smoking room for Humphrey. On the table is a working hibachi, circa 1880. Marble Art urns are used as planters. The salmon Ultrasuede on the pillows is from Beacon Hill. Rattan chairs, Mimi London.**

BELOW: "The repeating black-and-white patterns in one of the guest bedrooms give it movement and energy," says Warner. "It has a sunny feeling." The writer (bottom, with Humphrey) dedicated her 13th Kinsey Millhone book, *"M" Is for Malice*, to Warner.





ered floor in the hall reappears softened in a guest bedroom rug. The bittersweet chenille walls in the library turn to milk chocolate upholstery in the room Grafton and Humphrey refer to as the Cave. "There's always one room where you put on your comfies and slippers," Grafton says. "The other main-floor rooms are the ones we entertain in, but when it's Steven and me and the cats, we're in the Cave hanging out."

Even though Grafton has been known to lead guests through an outdoor corridor called the "burglar walk," to point out the apple tree with "vicious killer bees" and to take apart doorknobs while investigating whether "somebody could be shot through the eyehole," there are no secret compartments, trapdoors or mazes anywhere. The most Sherlock Holmesian chamber is the library, with its Louis XV fireplace and museum-quality collection of scientific instruments and maps dating back to the seventeenth century. There is a polished-brass-and-wood chronometer, English mechanical models of the solar system called orreries and rare French examples of Ptolemaic and Copernican devices known as armillary spheres, all representations of Humphrey's passion for the history of scientific ideas.

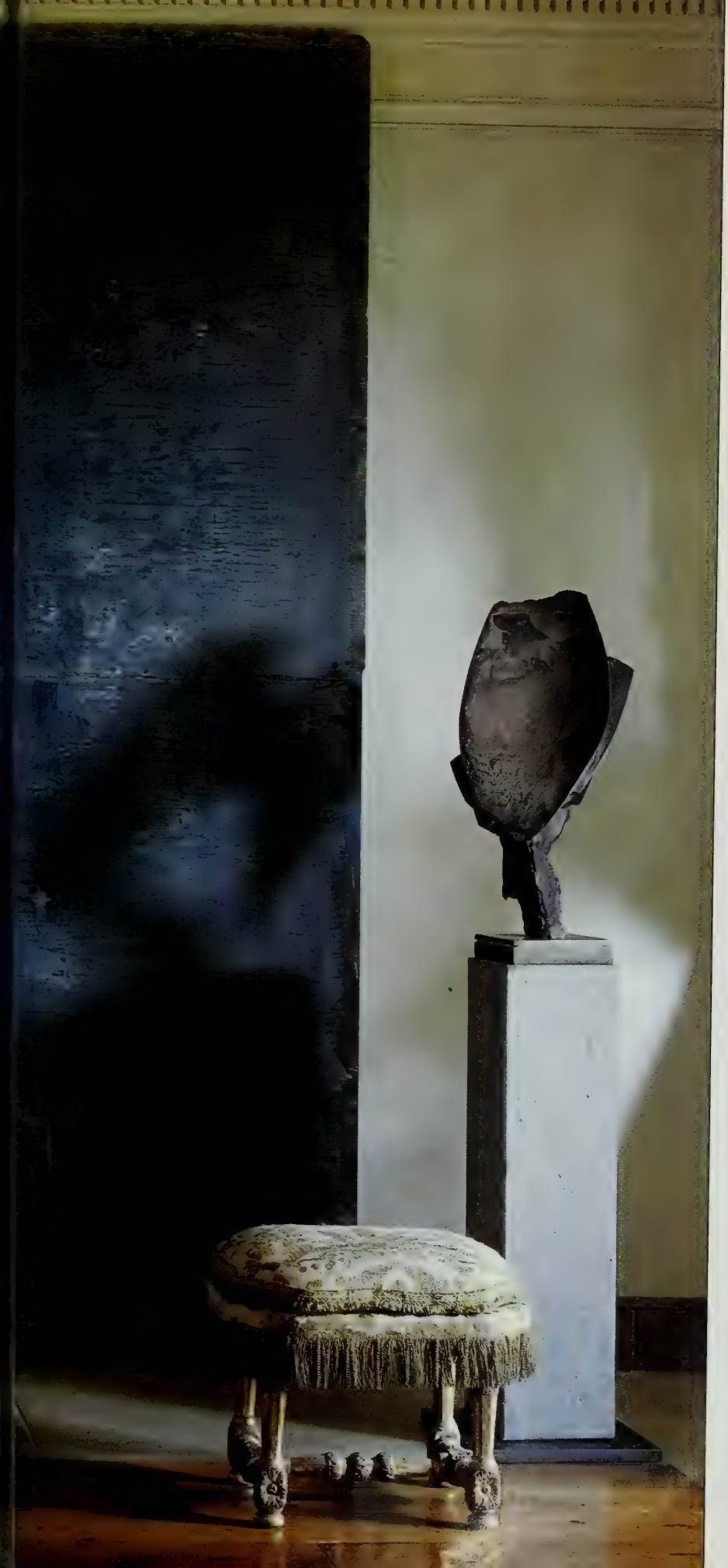
In contrast with the library's English men's club

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RIGHT: "The property was really underutilized before," landscape architect John Montgomery says of the more than four-acre site. He planted palm trees and added a wall, a fountain and new steps up to the house, "creating a better indoor-outdoor relationship."







# SWISS OBJECT LESSON

## CONTEMPORARY ART AND ANTIQUES DEFINE A GENEVA APARTMENT

*Interior Design by Jacques Garcia*
*Text by Philippe Seulliet*
*Photography by Marianne Haas*

Jacques Garcia is one of the most fashionable interior designers in France today. In Paris one can dine at the Hôtel Costes on the rue du Faubourg St.-Honoré, which he redid in a fin de siècle style. Not far from there, on the place Vendôme, the sultan of Brunei entrusted him with an almost 20,000-square-foot pied-à-terre, complete with a subterranean swimming pool. He has also redecorated ten or so brasseries in the city, including the famous Le Fouquet's on the Champs-Elysées. Garcia is equally at ease rejuvenating casinos (Biarritz and Enghien) or historic monuments such as the Château du Champ de Bataille in Normandie, which he acquired in 1992. He even revived its extraordinary seventeenth-century garden.

While Garcia can realize his wildest dreams, he can also remain grounded for clients whose tastes are more moderate than his. Such is the case with a French businessman and his wife, for

**A modern Geneva apartment designed by Jacques Garcia intermingles the residents' contemporary art and traditional European antiques. LEFT: An Yves Dana sculpture joins a work by Yuri Kuper in the living room. Blue john mounted in ormolu rests on the giltwood table.**

"The ceilings were a problem—they were way too low for the large rooms, so structural work needed to be done," explains Garcia. RIGHT: Neoclassical-inspired architectural details create a framework for the art and objects in the living room. Over the sofa is a painting by Damian.



BELOW: A collection of plaster castings of ancient reliefs lines the vine-trailed walls of the terrace. Placed among the greenery are two polychrome sculptures by Niki de Saint Phalle. Bronze birds by various artists are grouped on the stone pedestal table.



whom he designed an apartment in Geneva.

"At the beginning we consulted several decorators," explains the client, "and with Jacques Garcia, things flowed the best. He didn't much like the space, which was rather modern and had low ceilings, but for him this was a challenge to overcome. Furthermore, he valued making the most of an already existing collection, as he's sometimes required to choose everything for others, down to the teaspoons!"

This was not the situation here. The wife has appreciated art in all forms since studying at the Ecole du Louvre. "I've passed the bug to my husband," she says. "We began with fifties painters, such as Pierre Soulages and Hans Hartung, and we're also interested in sculpture."

In the entrance hall, one



RIGHT: Crown molding heightens the formality of the dining room, which is decorated in 18th-century taste. Louis XVI–style chairs surround the table, set with Chinese Export porcelain. Giltwood brackets holding delft flank a 17th-century Dutch still life.







A Louis XVI mahogany folding screen, which displays a quartet of 1960 drawings by Tutundjian, provides a backdrop for the silk-enveloped master bed and a pair of bronze lamps by Alberto Giacometti. In the foreground is a boulle marquetry Mazarin desk.



**A sculpture by Laurent Baude hangs against a damask-upholstered wall in the guest bedroom, where a Napoleon III chair stands beside a Louis XVI painted wood *lit d'alcove*. The small rugs were made for the space. Red-and-black wool from Manuel Canovas.**

first encounters a large [illegible] maine Richier sculpture [illegible] *Tauromachie*, which is su[illegible] rounded by canvases by San[illegible] Szafran, Jean Charles Blais and Pierre Dmitrienko, as well as Philippe Anthonioz bronze chairs. The latter, a former assistant to Alberto Giacometti, is much admired by the residents. Many other contemporary works can be found in the rooms: pieces by Di Teana, Hiquily, Courtright, Sauria, Damian, Arroyo, Yves Dana, Irmer, Lalanne, Niki de Saint Phalle, Ann Baxter, Puig, Takis, Isabelle Waldberg and Yuri Kuper.

[illegible]per, a Russian who di[illegible]time between Par[illegible]York, believes in [illegible]the most hu[illegible]bjects of daily life. His en[illegible]-painted wood piece[illegible] living room makes an interesting contrast with the antique Italian giltwood table standing before it and other classic furniture. Far Eastern objects—terra-cotta Han horses, a Burmese Buddha head and Thai bronzes—add to the eclecticism.

A blending of styles also holds sway in the master bedroom, where a Mazarin desk, an Italian bench, a 1908 Valtat canvas and a Richier bronze are juxtaposed. In the guest bedroom, a Louis XVI bed and a Japanese writing desk with a Sol LeWitt work hanging above it are placed together.

Jacques Garcia completely restructured and harmonized the spaces through his choice of floors of old parquetry and stone from Bourgogne, faux-stone walls bordered with crown molding, oak woodwork and doors, marble and granites, and colors and fabrics. He added deep, comfortable sofas and subtle lighting.

"The warmth is most evident at night," says the wife. "At the top of a somewhat aseptic Swiss building, Jacques has created the atmosphere of a true family home." □

## FEDERAL CASE

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scaled but lightly furnished interiors. "Clarity and practicality are attributes of our time," Stefanidis says.

The second-floor master bedrooms, which face the street and are connected by a small sitting room that gives onto a balcony, have a similarly relaxed opulence. The colors are restrained—robin's-egg blues and leafy russets sharpened by creamy-white woodwork—and the English and American furniture is spare in silhouette. "Nothing fancy," Stefanidis says. "It's the views and the architecture that are important."

The designer and his team are proud of the reconceived secondary, or "family," entrance to the house. Facing an inner courtyard that opens onto a street, the entrance takes up the entirety of a two-story "hyphen" connecting the main house to an adjacent barn and stable complex. Gutting it allowed for the creation of a spacious double-height hall that acts as the heart of the house—part mudroom, part garden room, part passage and, more important, all focal point.

"New England winters are cold and wet, so we wanted to make a space where you could unrobe after unloading the car, with grandchildren rushing about and the sounds of a fire blazing," Stefanidis says of the stone-paved space.

Adjacent to the hall, separate but not segregated, is a Shaker-simple kitchen that opens onto the courtyard. Its cheery white paint, huge rattan log basket and cabinets of tongue-and-groove oak—not to mention the bare sash windows on the long sides of the room—give it a fresh-scrubbed character that is as all-American as it is redolent of Patmos, the Greek isle where Stefanidis often spends his summers.

"It's a terrific kitchen," he says. "The kitchen really is central to American life, more so than to any other culture," says the designer. "Why more architects don't realize this, I will never understand. It's the *back* door of a house that gets used all the time. The front door is for parties." Pausing for a moment, John Stefanidis, typically a whirlwind of energy, grows pensive. "I would so love to design a modern house from scratch and flip how we think about houses. I'd make the back door the most important entrance. After all, it's become the most inviting." □

## THE LIFE OF LEAR

*continued from page 220*

Emblematic of the Lears' sensibility is the screening room, which is anchored by *Rodeo Palace* (1975–76), a romantic and mysterious wall installation by Rauschenberg that covers one wall. Unlike many screening rooms, which can be cold, techy places, this one feels, deliberately, like a living room. And it's lived in, with gusto.

It is there that the couple, in keeping with Norman Lear's status as one of the country's most high-profile liberals, gather guests around the low table—from which a state-of-the-art projector mystically levitates—for a variety of informal events: book parties, ritual Sunday night film screenings, political lectures and Lyn Lear's Saturday afternoon "Kindred Spirit" teas for women, at which speakers such as Deepak Chopra and Marianne Williamson address spiritual, health and women's issues.

Much of the furniture is on casters, to roll with the conversation. What appears at first glance to be an array of leather-bound Harvard Classics turns out to be classics of a different kind: the original scripts of *All in the Family*, *Sanford and Son*, *Maude* and dozens of other Lear works. The speaker's podium doubles as a stage for Ben's electric guitar and performances by little girls in stage makeup and tutus. "The room is always full and busy," says Lyn Lear.

The living room and library are similarly casual, despite the presence of serious art. Lyn Lear has a penchant for fanciful objects, including a decoupage collection in a guest bath adorned with tiny shells and tassels. They hang on walls the color of Snow White's lips. "I think it's fun to have a red room in a house," says Joan Axelrod.

Elsewhere, the designer took visual cues from the art itself. In the dining room, for instance, she replaced the pale gray palette with a vibrant hue inspired by one in *Looking Back* (1982), a painting by Kenneth Noland. "You really should make it a warmer room," Axelrod recalls telling her clients. "Ladies glow in this color."

The quake also gave the Lears a chance to indulge in a couple of long-running personal fantasies. Lyn Lear confesses, "I always wanted a blue-and-white bedroom. I think it's romantic." (It remains so, she insists, even when the kids are "playing charades and bouncing on the bed.")

Norman Lear, a man who "enjoys an occasional cigar," as he puts it, had long wanted a study that would feel "like walking into a humidor." His new cherrywood-lined office fills the bill—although most humidors don't contain Emmy statuettes and photographs of George Bernard Shaw and Sam Ervin. It's the command station for his current involvements, which include People For the American Way, the liberal advocacy group he founded, and the Business Enterprise Trust, a nonprofit group honoring successful companies with social vision.

Lear is also in the midst of developing the pilot for an animated television series tentatively titled *'Til the Fat Lady Sings*, about "the phenomenon of aging," which, he promises, will be "the one-hundred-and-eighty-degree opposite of *South Park*." In his spare time he is writing his memoirs. "Everyone has wonderful, and not so wonderful, memories that jog my own," he says.

> The screening room feels, deliberately, like a living room. And it's lived in, with gusto.

In many ways houses are memoirs, too, repositories of personal history as it is being written. This is the fourth time the Lears, married nearly thirteen years, have decorated a house together. "It's a real learning experience," says Lyn Davis Lear. "As you mature and grow, you learn more about yourself, and each room reflects a different side. It's a process, even now."

Adds her husband, "I'm one of those people who, if I'm having a great meal, think it's the best meal I've ever had. I live each day like that. I can't imagine a happier place to be. The walls are alive with family." □

*continued from page 226*

ed ever since. Architect Constantine Mylonas later joined the principals.

"Constantine took charge of a very interesting aspect of the restoration," says the owner. "One of the reasons I bought the house was that it had more cisterns than any other building in town. I dug another two for good measure." As every Patmiot knows, the island's main problem is its shortage of water. On Patmos, cisterns represent real wealth.

The owner also replanted the orchard, linking it to the terrace of the rebuilt part of the house by way of a concealed staircase. "I wanted to preserve the secret-garden aspect," he says. "I set out to turn the house—and indeed the whole property—into a box of surprises. And by the time it was finished, the greatest miracle of all had come to pass: I had fallen in love with Patmos, purely by working on my house and taking such pains over it."

Upon entering, one is struck by two elements. The first is an extraordinary quantity of greenery—including flowering shrubs and fruit trees—a rarity on the island. And inside the house, instead of the expected emptiness and bare white walls, there is beautiful furniture and objects carefully attuned to bright colors.

In his deployment of color, the owner, far from betraying the local tradition, is convinced that he has actually rediscovered it. "Patmos was influenced not only by the rest of Greece but also by Venice and Turkey," he explains. "Its aesthetic is thoroughly mixed. Moreover, in this part of the world the iconographies one finds in the art of ordinary people are strikingly similar. The same flowers and hues keep reappearing in fabrics, tiles and carvings.

"Two details influenced me strongly when I was decorating the house," he says. "First, I ascertained that I had one of the only houses on Patmos with an entirely painted ceiling, dated and in good condition. Second, while we were wiring the hall for electricity, we exposed an Etruscan-style fresco underneath the plaster; there was no question it was old. I concluded that at least part of the house must originally have been painted. And then somebody came along and offered me some Patmiot furniture, which was also painted. I began to suspect that the mania for dead white houses and brown sofas was neither customary nor essential on Patmos."

After engaging Stefanidis, the owner turned to Dimitris and Anna Kalfas, who are antiques dealers and restorers and good friends of his. "They know a lot about Greek painted wood and wrought iron," he says. "They scoured Greece on my behalf, and they came across plenty of items in Macedonia. The Kalfases installed elements from other countries, restored those that were already in the house and helped me harmonize everything."

Well before the house was completed, the owner had begun to fill it with painted furniture from Patmos and Italy. On his tables and gueridons he placed colorful Bohemian glass. Displayed throughout the rooms are museum-quality Greek fabrics, including old embroideries.

The house is constantly evolving and growing larger. "I already owned the land behind it, and I noticed that despite all the changes I'd made, I still only had three guest bedrooms," he says. "I thought another would come in handy when I visited in the winter, and so we erected another building, which was inspired by my favorite chapel at the Livadi Kalogerou monastery on the island. It allows me to stay here without opening up the whole house.

"Another desire I had was to create an Etruscan garden. Why Etruscan? Because of the fresco in the hall. I was imagining something based on memories—more specifically, on some ghastly sketches I'd made years back in Pompeii and Herculaneum. I was lucky enough to find a nineteenth-century Neapolitan copy of the famous dancing faun at Pompeii. I had a small pool dug, and on the bottom I laid out a mosaic I'd commissioned earlier from Christos Vaporakis, who works closely with museums in Greece."

Thanks to his hard work, creativity and persistence, this globe-trotter has managed to make a home on the small Greek island he once spurned. He will not easily be uprooted. □


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*continued from page 234*

als of the modern movement was DIM (Décoration Intérieure Moderne), which was also known as Joubert et Petit, after the names of its principals, René Joubert and Philippe Petit. Flowing easily with the latest currents in architecture and design, the partners, who created furnishings, rugs, lighting and fabrics of the highest caliber, incorporated metal objects into their repertoire by 1927, and a year later they were working in glass, exploiting its dramatic effects.

Perhaps the French designer and architect most identified with glass furniture was René Coulon, who seemed to be able to imagine and fabricate almost anything in tempered glass. Not only was he known for glass chairs, tables and settees, but he also formulated a glass radiator for Saint-Gobain, the glass and crystal manufacturer, that was so extraordinary he and Adnet were invited to design a pavilion for the company to show its glassware.

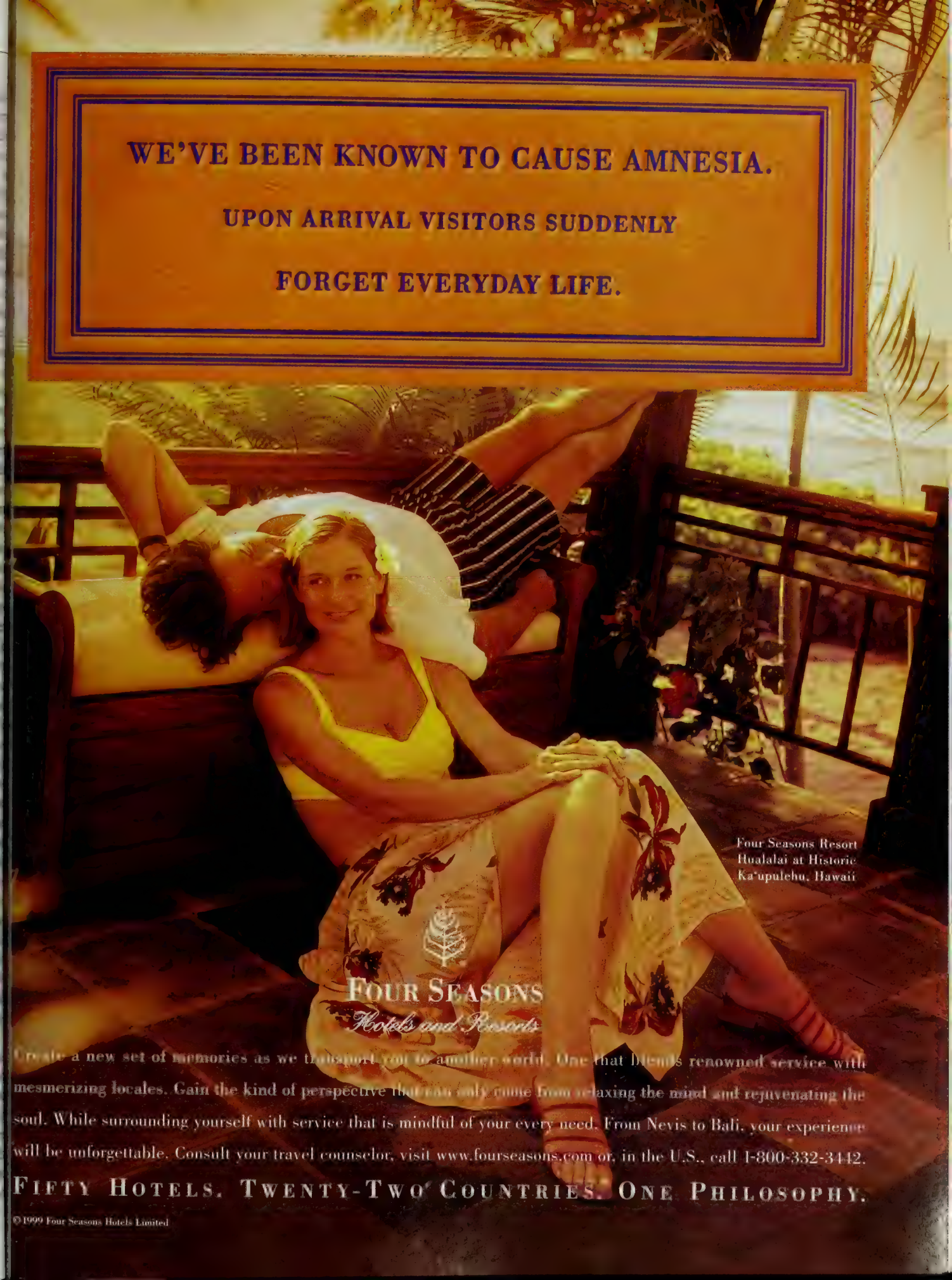
The Saint-Gobain pavilion became a star attraction of the 1937 Exposition Internationale des Arts et Techniques dans la Vie Moderne, the last great international fair in Paris before World War II, and the pavilion itself won a grand prize for architecture. Coulon was a busy man for the run of the exhibition—another collection of his glass furniture was on display in the pavilion for the UAM (Union des Artistes Modernes, the most avant-garde group of architects, designers, painters and sculptors in France), and he collaborated with the purist architect Robert Mallet-Stevens on the execution of yet another pavilion in the fair.

The love affair with the machine was in full flower during the 1930s, and the creation of glass furniture in the United States by designers and industries alike reflected the wholesale transformation of American society by technological wizardry. The practicality and everyday versatility of the material were emphasized, as was the streamlining of detail. Indeed, alongside designers and architects, the Pittsburgh Plate Glass Company, the nation's first commercially successful maker of plate glass, was a leader in publicizing the potential of the medium. Beginning in about 1938, the firm introduced a line of glass furniture, including a low table, and for the 1939 World's Fair in New York, the company sponsored an exhibit hall for its products. The Glass Center, as it was called, featured a glass house filled with glass furnishings and appliances, including shelves, panels, tabletops and counters. The most striking aspect of the exhibition was a set of suave and unabashedly modern chairs, sofa and tables designed for the "comfort, convenience and delights of the modern living room." Tellingly, the pieces did not come from the hand of a well-known architect or designer commissioned from the outside but from a member of the firm's own structural-glass department.

Glass furniture was also manufactured in Italy. It was made on a limited basis before World War II, most notably under the aegis of the Milanese designer Pietro Chiesa after he became artistic director of the Fontana Arte company in the 1930s. At Fontana Arte, Chiesa became known for innovative glass and wood-and-glass furniture. But after the war, when Italy's recovery as an economic and cultural power was tied to the revitalization of its design industries, work in glass furniture became more widespread. The leading Italian designers, most of whom had started as architects, wanted to establish themselves as part of the international fraternity of modernism. They too were experimenting with unconventional materials that could be shaped into simplified, abstracted furniture forms. Their sleek designs were made for glass, and Italy's symbolic regeneration can be read in these crisp and dynamic forms radiating a new confidence and imagination.

In the 1950s glass was a stimulus to Italian architect-designers in their search for a fresh aesthetic, just as it had been for the Victorians who exulted in the Crystal Palace a century before. Durable and elegant, glass once again added to the enjoyment of life and light and transparently expressed the spirit of the time in which it was created. □




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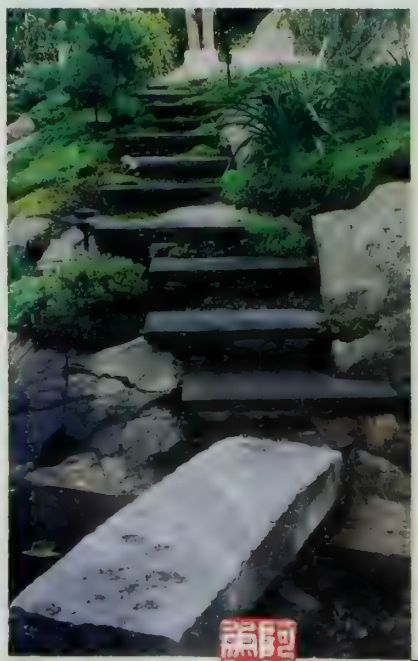
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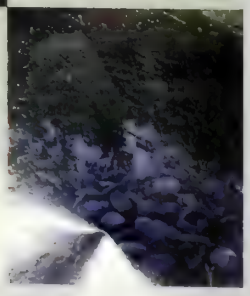
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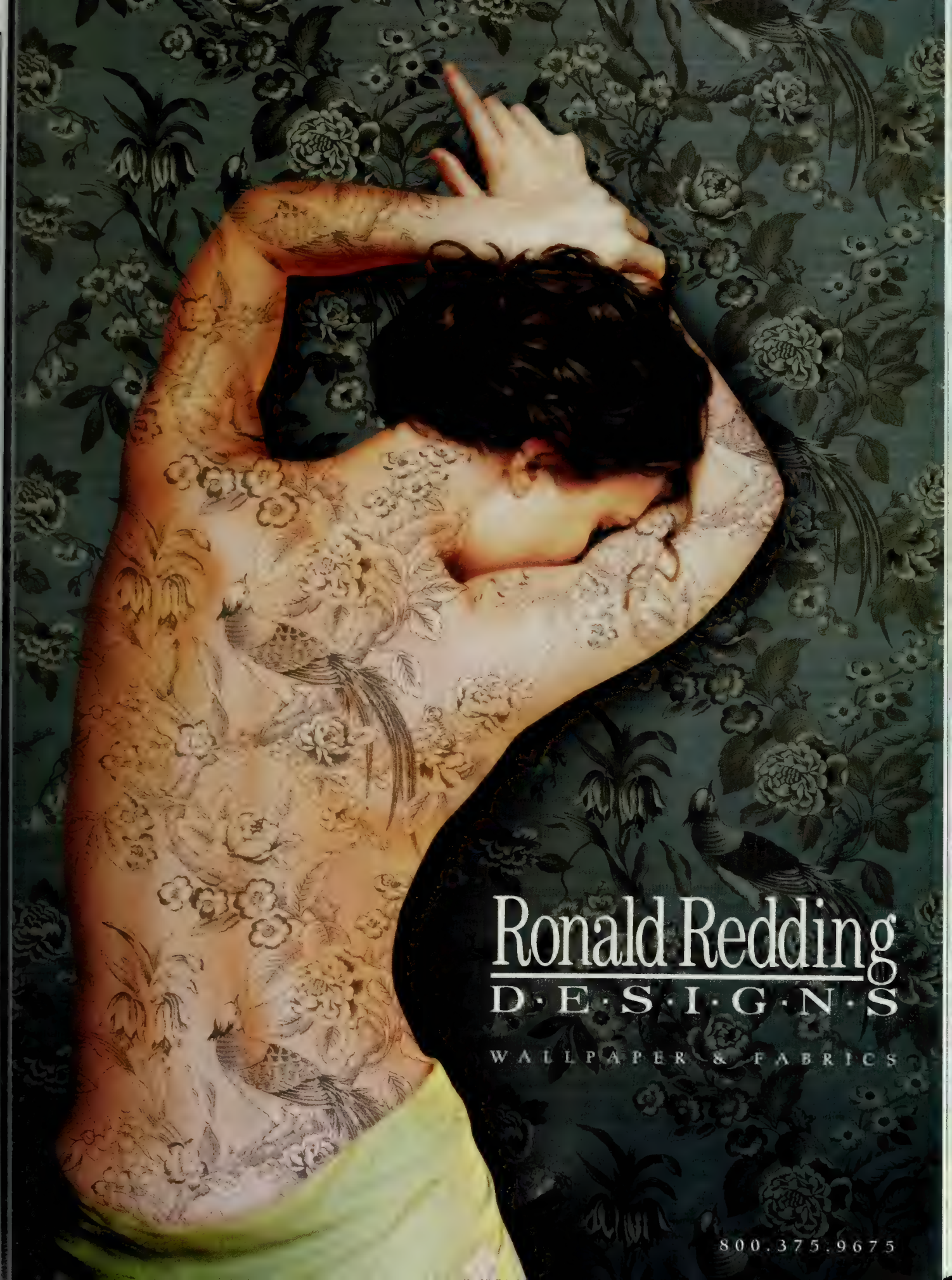
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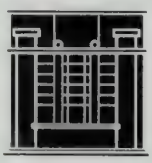
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*continued from page 264*

atmosphere, the adjoining living room is bright and white and spare. "That's more my style," Grafton says. "We get possessive about different qualities in the house. The smoking room, for instance, belongs to Steve." It was formerly a covered patio with large intrusive columns, but "Jack got his hands on it and turned it into something remarkable," says Humphrey. After installing extruded-aluminum folding doors and opening the room to the gardens, Warner painted the walls salmon and added an old Japanese hibachi, plumbed with gas for aesthetics and warmth.

European artistry reasserts itself in the dining room, with its intricate floor fashioned from nineteen types of wood, including ebony and several kinds of maple. Originally a ceiling from a German winter palace, it was brought to California sometime in the 1920s, when the house was built. The vaulted mid-nineteenth-century corner cabinet came from an English hotel, while the Rosso Levanto marble table is from the couple's own collection.

The open kitchen, once four separate rooms including an aviary, is another sun-filled space, with two pantries

**Steeped in the "poetry of murder," and at her desk by 9:00 A.M., Grafton wanted clean lines and white-on-white serenity.**

and an old pine table that easily seats twelve. Warner went on to design a glamorous guest bath to adjoin a family-size guest suite. "All in all, we have seven guest rooms, almost enough for my taste," says Grafton. "I'm totally solitary during the day, but once I've done my pages, I say, 'Let's do it.' We love to have houseguests and give dinner parties.

"With other houses we've lived in, we were always looking at our watches," Sue Grafton remarks. "But this property suits us so beautifully, I suspect we're here for life." □





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*continued from page 257*

furniture, as well as good paintings, early prints and architectural drawings," says de Cacqueray. "They had also amassed interesting Irish furniture and pictures."

Georgian houses in Dublin "are several feet wider and longer than their counterparts in London," observes the designer. "This can make an enormous difference in the overall effect. As long as the color is right, grandeur derives from these basic dimensions: a gift from the gods to the decorator."

At the rear of the entrance hall, a minute cloakroom was enlarged and a redundant office converted into a comfortable morning room with double doors leading into the garden.

The east-facing living room, with its impressive proportions and floor-to-ceiling windows, was not dissimilar in shape and size to de Cacqueray's own living room in London. "Rectangular rooms can be very awkward to furnish," he points out. "If you're not careful, they can look rather empty in the middle." To overcome this problem, he positioned a sofa and, in front of it, a Louis XV *bureau plat* in the center of the room, facing the fireplace. This arrangement provides space for two seating areas: one grouped around the fireplace, the other behind the desk. "Perfect for conversation—that essential element in entertaining."

The Kellys wanted the living room to be grand without appearing pompous and remote. For this purpose, the walls were covered with a gold damask specially woven for the room; a coordinating fabric, in a plain weave, was used for the draperies. At the other end of the decorative scale, old floorboards, somewhat battered after years of continuous wear and tear, were retained. "We liked the way they established a link between the past and the present," explains de Cacqueray.

From the living room, large double doors, original to the house, open directly into the dining room. "The entire room—even the ceiling—was painted dark green," says de Cacqueray. "Most unwelcoming." Hence the space's pale celadon walls, an excellent foil for the new gold-accented stucco panels. In the center, an Irish Regency table is partnered with high-back chairs from the Kellys' previous residence.

An imposing yet intimate room filled with warm colors and wood was decreed for the library. Three large mahogany bookcases were made specifically for the space. "My inspiration for the design came from some painted bookcases I'd seen in the Residenz in Munich," notes de Cacqueray. "I felt they would further the illusion of a gentlemen's club library that might have been here for decades." On the walls is a striped silk, which is well suited to the colors of the draperies, the sofas and the French neo-Gothic petit point carpet.

The master bedroom, formerly a library, is an enormous rectangular room that lacked an en suite bath. "One had to go out onto the landing to get to the bath," says de Cacqueray. "Not much fun at six o'clock on a cold December morning." The problem was solved by introducing a small passageway from the bedroom, under a flight of stairs, to the bath.

The room's original mantel had been removed by the former owner; it was replaced with a white-marble chimneypiece handmade by craftsmen in Dublin. The colors used are similar to the Kellys' previous bedroom in London: There are soothing gray-blue silks and a blue-painted trumeau hanging above the fireplace. For months de Cacqueray searched for an antique bed large enough to complement the proportions of the room. Finding nothing remotely suitable, he designed an upholstered headboard, which he embellished with a carved wood baldachin.

The Kellys' Dublin house is proof that the "eternal domestic triangle" of husband, wife and decorator can sometimes achieve quite remarkable results. "From the beginning André saw the finished job, right down to the last detail," says Gabriélle Rose Kelly. André de Cacqueray is quick to affirm that working alongside her was a cooperative venture. "She knew exactly what she liked and exactly what she needed—not always one and the same." □



# TO *the* TRADE



Elissa Cullman at A.M. Collections in New York, left and below



ALEC MARSHALL

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The 'big boys' were neglecting cottage-industry types of rugs and textiles, so we picked up on that," says Anthony Monaco, co-owner of **A.M. Collections**, which he started with Anthony Mott in 1998. "We began with handwoven rugs and Portuguese needlepoint, and now we have looms in England, where we do flat-woven rugs. We also make hand-braided rugs, which is an old technique, but we use more modern colors." The partners offer textiles in a variety of textures, such as handwoven linen and cashmere chenille.

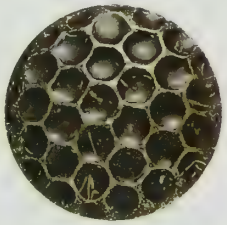
"They're very resourceful," says **Elissa Cullman**. "I was having difficulty finding someone to duplicate a weave, and they located a mill. And they've got lots of ideas." New products include French felt hand-stitched into rugs and handwoven custom fabrics (there is a loom on-site to generate samples in about ten days). A.M. Collections, 584 Broadway, New York, NY 10012; 212/625-2616.



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## FANTASY FINIALS

**Paul Vincent Wiseman** asked me to paint some curtain hardware, and I thought, How boring. But when I started, the possibilities were exciting," San Francisco decorative painter Elisa Stancil says of her new line of custom wood finials (left), curtain rods, brackets and rings. "The shapes of these ordinary pieces change so much, depending on the amount of color and shading you apply." Stancil custom-orders the hardware from a local woodworker—the decorative tacks (left) are supplied by Houlès—and her son, James, whose studio finishes furniture for Michael Taylor Designs, does the artwork. Among the nontoxic finishes offered are silver leaf, ruined gold, pitted nickel, milk paint in custom colors and *faux-bois*; custom orders are invited. **Stancil Studios** also produces a small line of drawer pulls that are painted and penworked to look like old ebony and ivory. Stancil Studios, 415/543-4101.





*continued on page 280*

## IN THE SHOWROOMS



COURTESY BRUNSCHWIG & FILS

**● Brunschwig & Fils**

The designers at Brunschwig & Fils (212/838-7878) put a witty twist on traditional themes in their cotton prints for spring. *A Tribute to John S. Churchill* (below), which also is a wallpaper, falls into the genre of singeries, or depictions of anthropomorphic monkeys wearing clothes and engaged in human activities. Churchill, a nephew of Sir Winston's, was a muralist known for his singeries.



COURTESY BRUNSCHWIG & FILS

Another print (above left) takes its name from the Victorian Palm House in London's Kew Gardens and copies the 18th-century botanical drawings made by Indian artists for the Royal Botanic Garden in Calcutta. *Topiary* is a rendering in 1930s soft-focus style of animal and geometric shapes in green on a background of green leaves. *Le Hameau*, a glazed chintz that was adapted from a 1770 French design (and named for Marie Antoinette's village), shows pastoral scenes of gardeners and milkmaids in medallions against a pink background embellished with ribbons and garlands. □

**● Agostino Antiques**

The long-established New York firm Agostino Antiques (212/421-8820) has opened a showroom in the D&D Building for its new line of reproduction furniture. **Thomas Britt** and other designers have found such pieces as a mahogany dining set that includes a matching side chair and armchair with elaborately scrolled openwork backs in the style of George III.



COURTESY AGOSTINO ANTIQUES



COURTESY STARK CARPET

**● Stark Carpet**

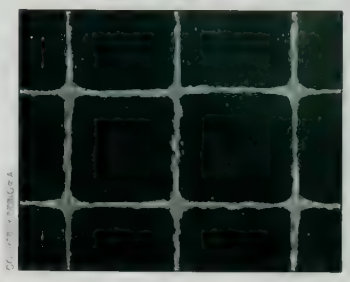
A collection of wallpapers introduced by Stark Carpet (212/355-7186) includes many patterns drawn from fabrics in the company's Old World Weavers division. *Voyage en Chine* (above) has toile-like chinoiserie images of mandarins in palanquins and people drinking tea under bamboo trees and riding elephants. The colors range from black on silver to gold on red lacquer. *Vivienne* [illegible] is a design of jungle foliage [illegible] lush white and red blos[illegible] that is closely printed [illegible] avily shaded to give the [illegible] tapestry. The back[illegible] color is black, bronze [illegible] cam.

**● Donghia**

There are some unusual vinyl wallcoverings at Donghia (212/935-3713). *Looks Like Tea Paper*, an imitation of a wallcovering that Angelo Donghia used from the 1960s to the '80s, comes in silver, gold, copper, opaline and six other tones. *Looks Like Tapa Cloth* resembles an ethnic pattern with white geometric markings on a background of clay, green or brown.



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**Donghia's *Looks Like Tapa Cloth*, above left; *Looks Like Tea Paper***

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ABOVE: Eight "Petitsin" architectural components form this boiserie-like door surround in a stained finish.
LEFT: Detail, 10" x 76-94" French Panel. Note the deep layering and undercuts of the ornament.

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RIGHT: Detail, RMF 3759B, 3-dimensional rose drop.
BELOW: Full figured cherub with 2 ft. fruit garland. Cherubs come in left & right. To the Trade







Photography/Eddie Sanderson

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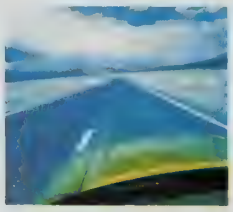
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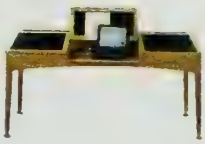
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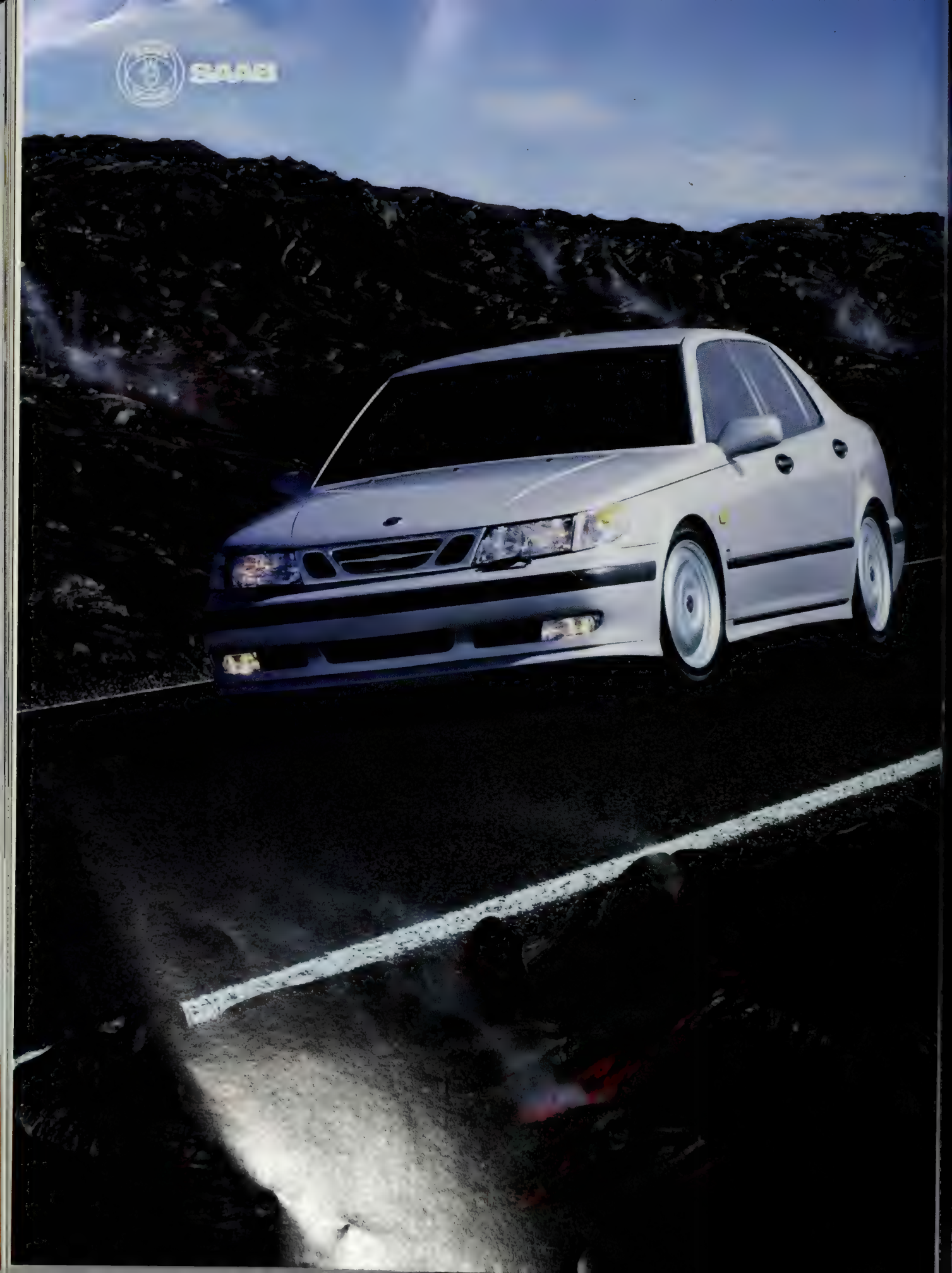
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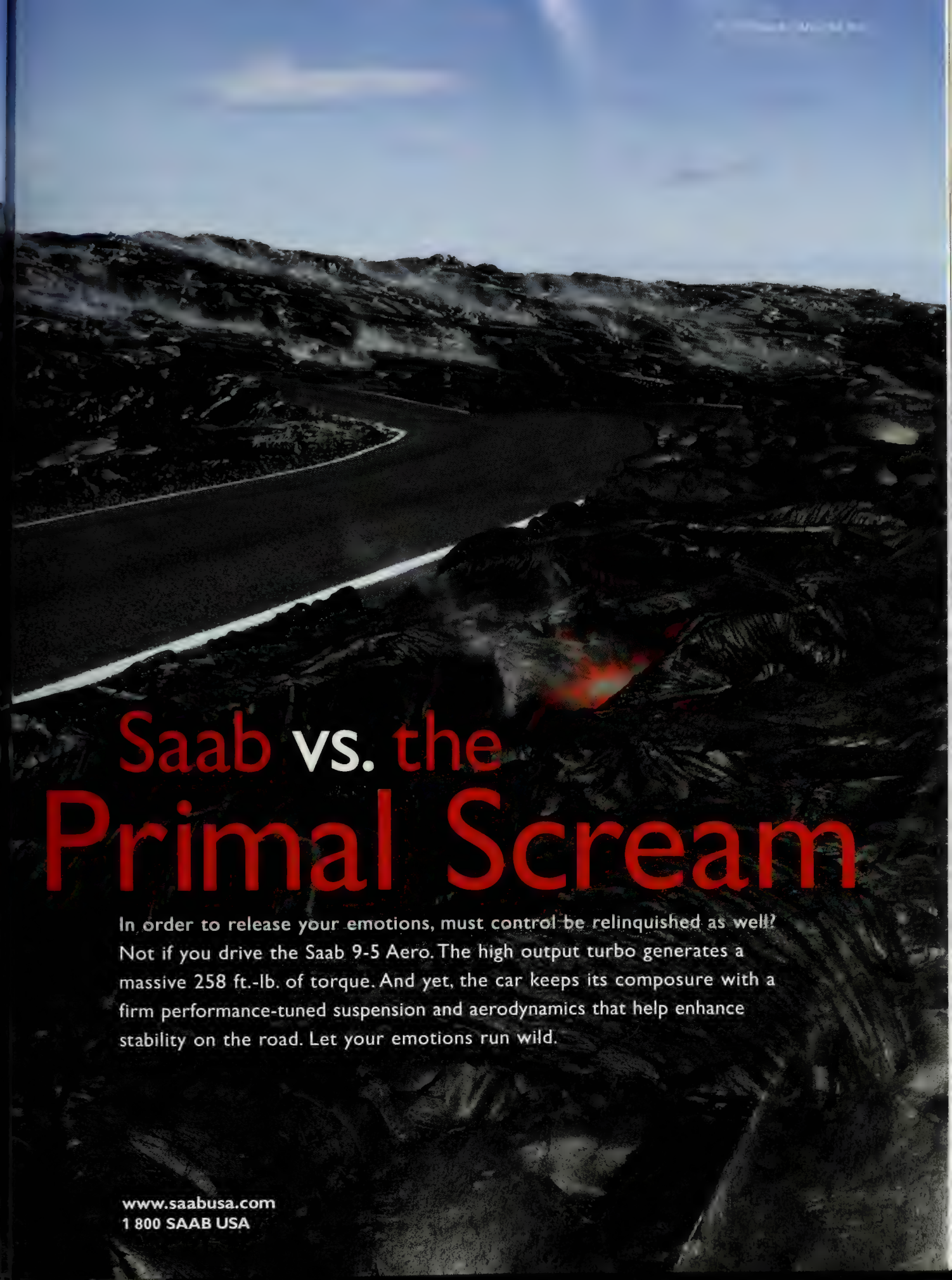
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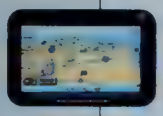
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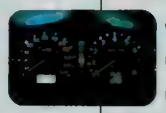
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# ARCHITECTURAL DIGEST

JUNE 2000





**COVER: The living and dining rooms of a Westchester County, New York, house. Interior design by Sills Huniford Associates. Photography by Mary E. Nichols. See page 180. ABOVE RIGHT: The entrance of a house in Big Sur, California. Architecture by Mickey Muennig. Photography by Grant Mudford. See page 220.**

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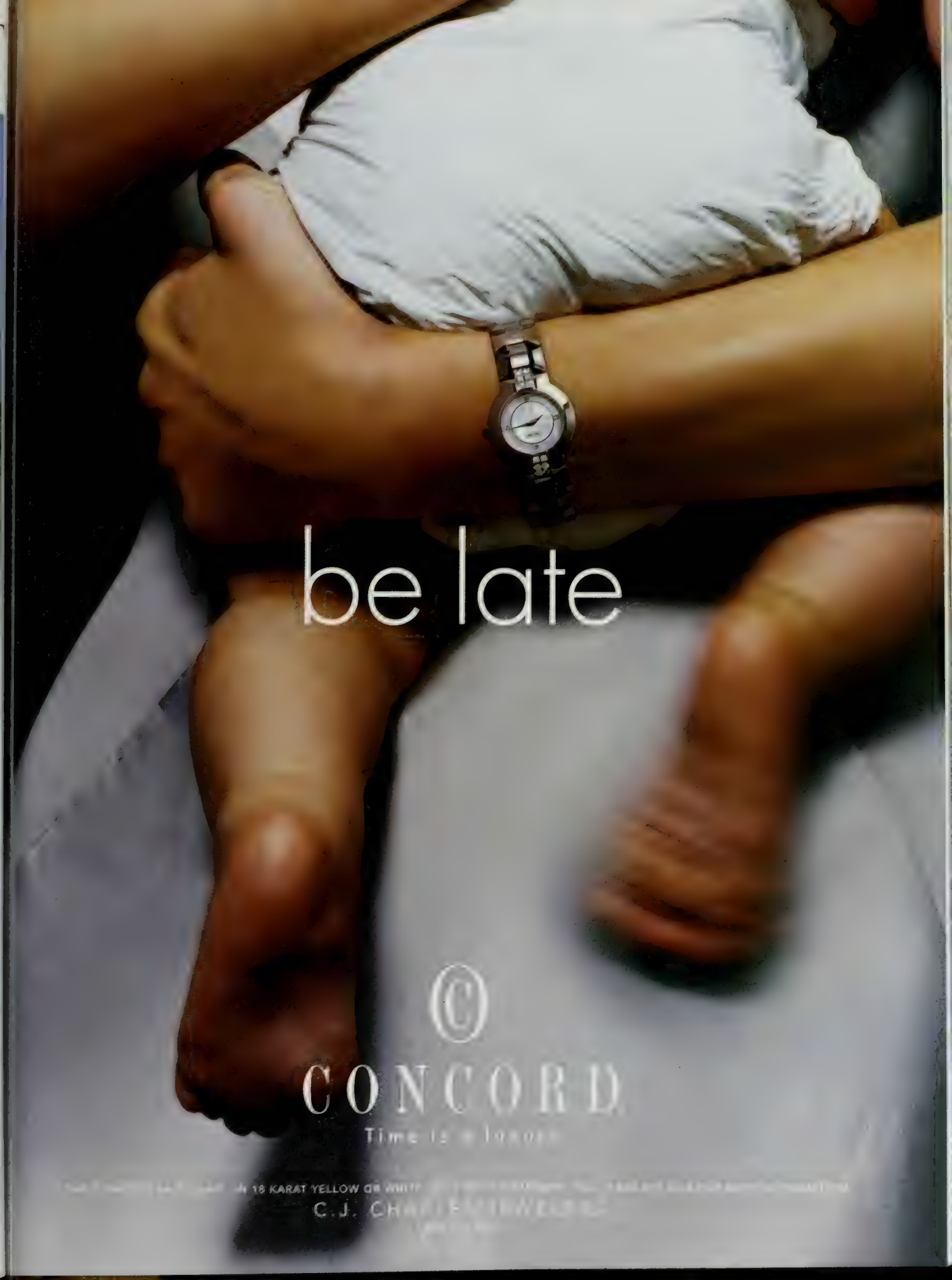
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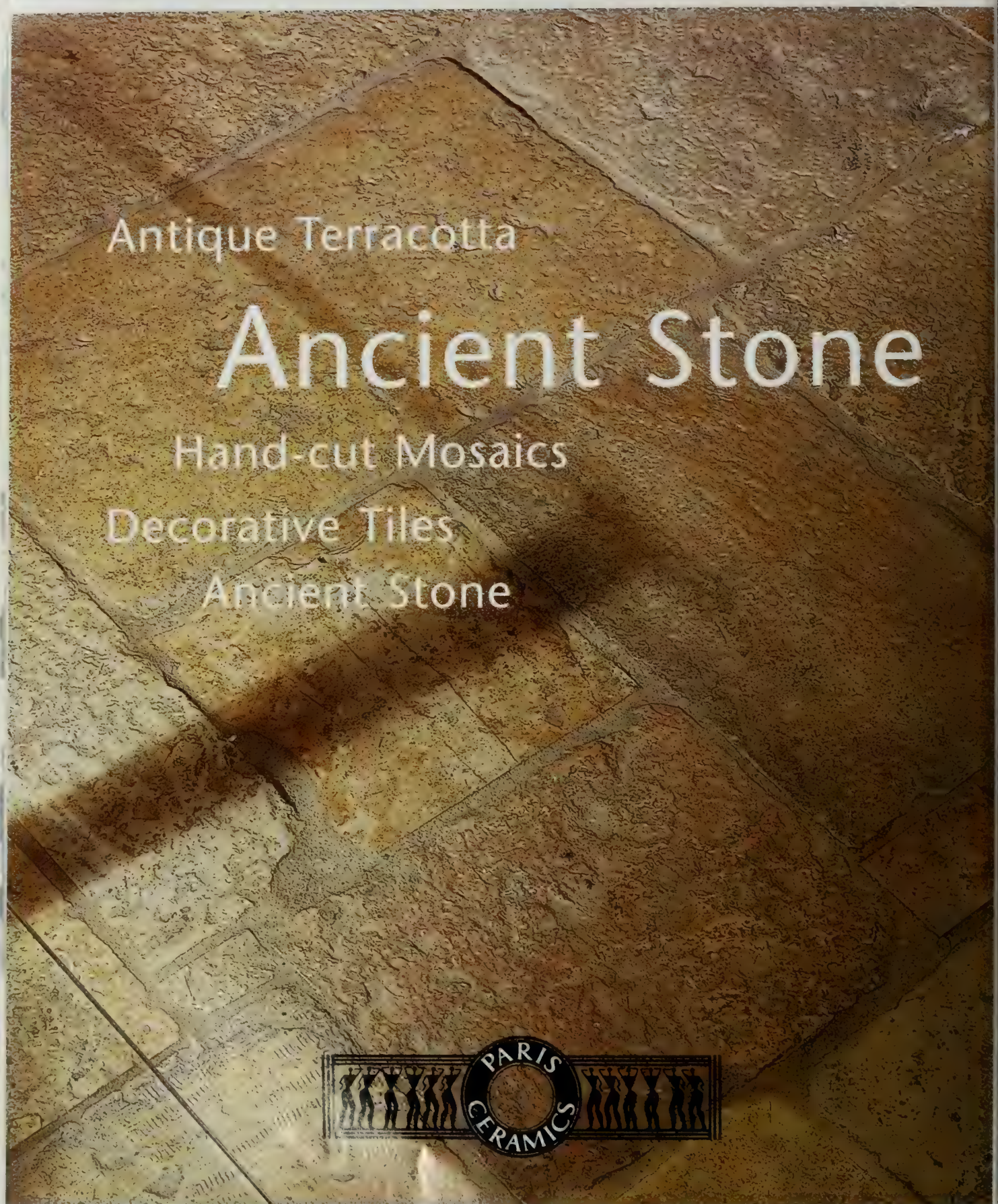
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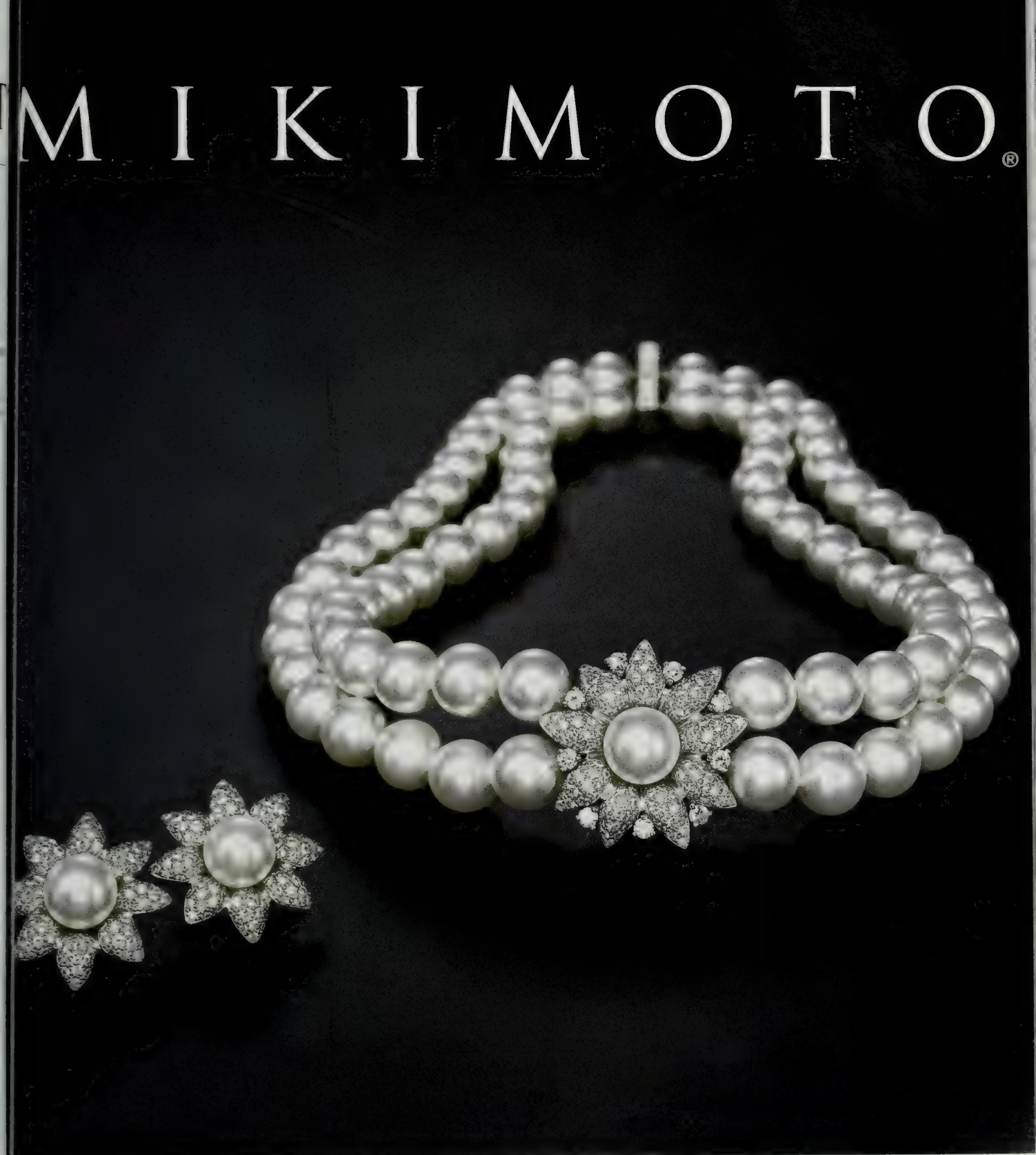
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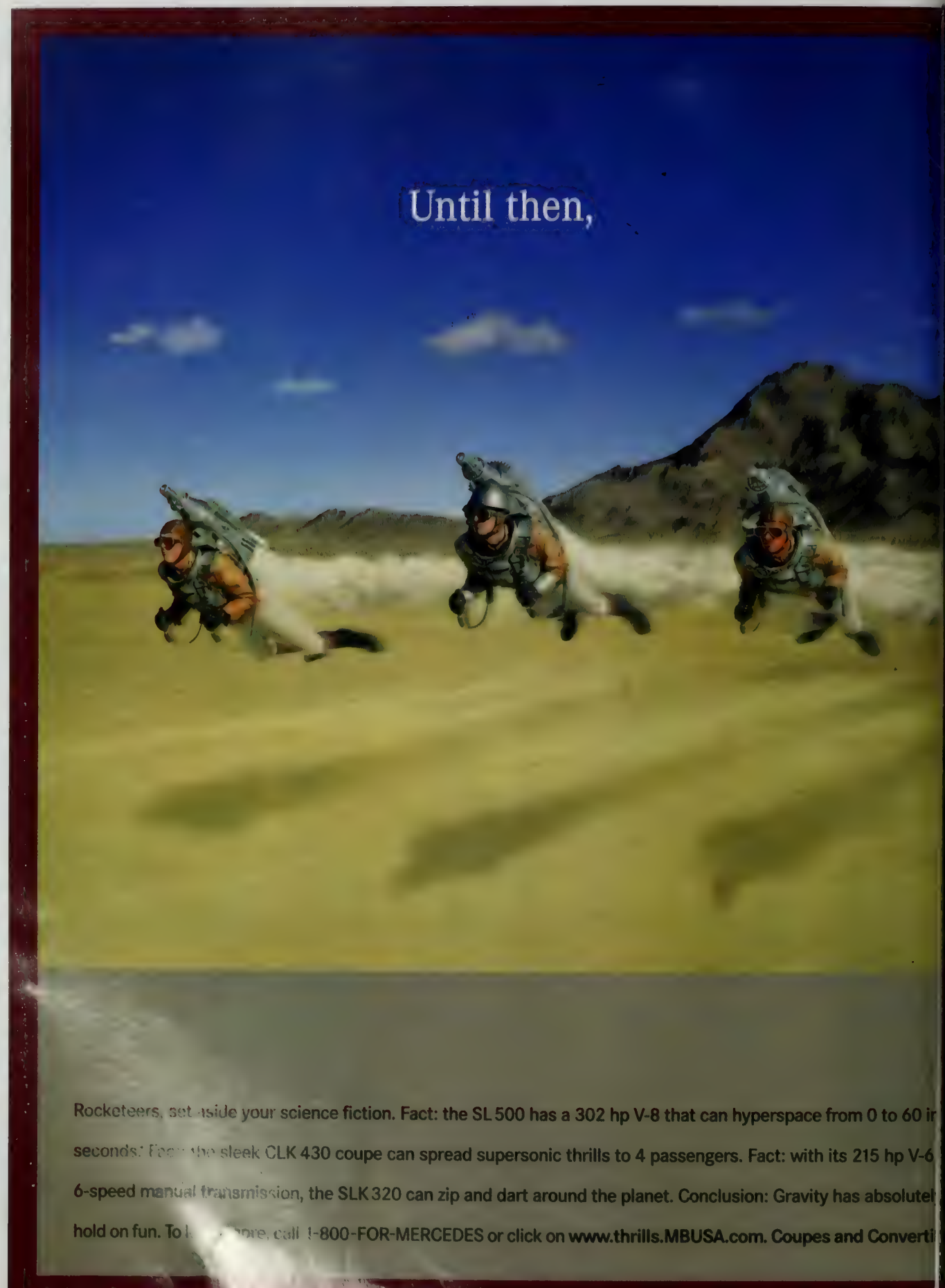
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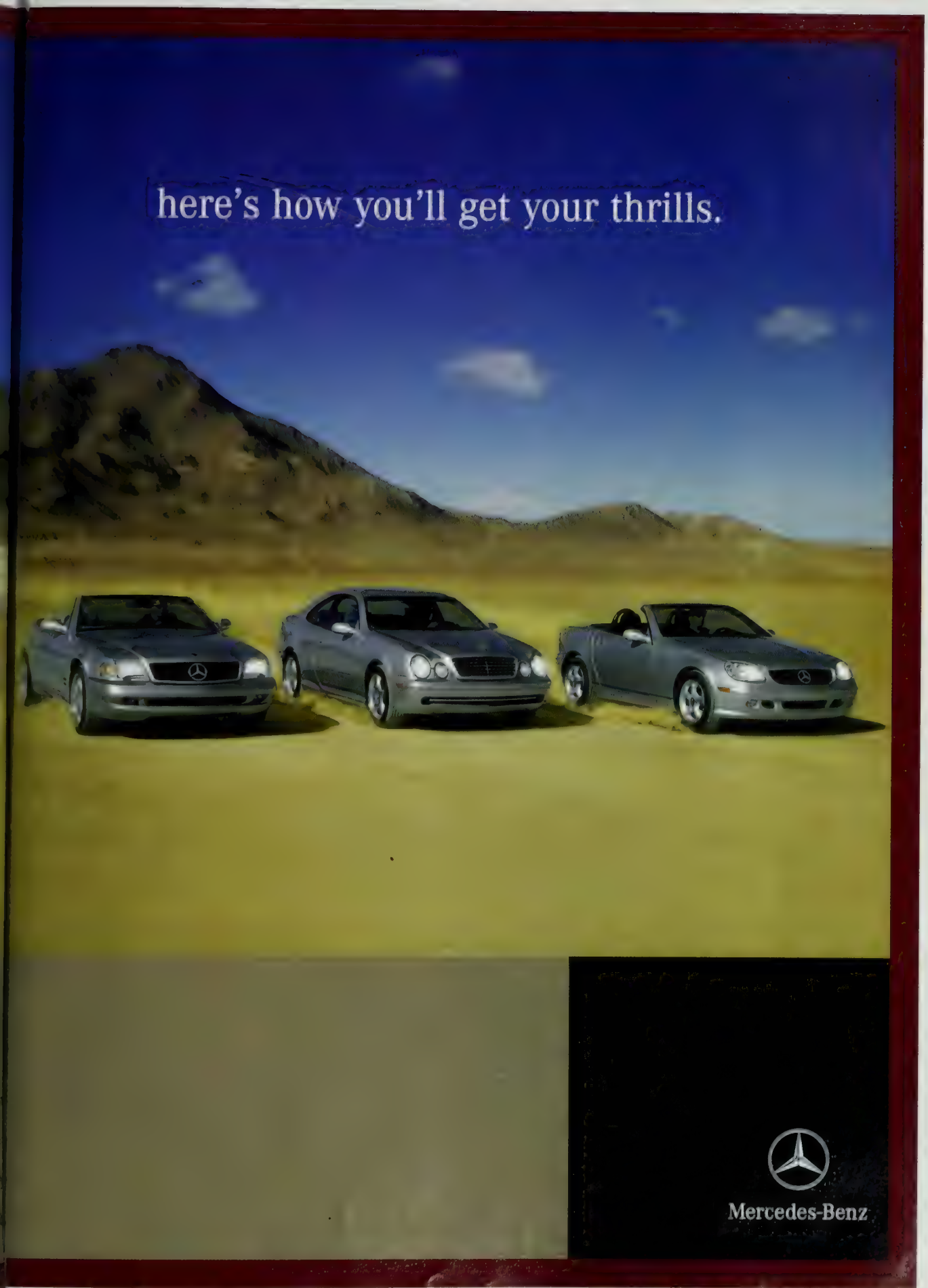


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## "I ESPECIALLY LOVED THE PHOTOS OF TINA TURNER'S HOME IN THE SOUTH OF FRANCE."

Thank you for featuring the spectacular manor Pudding Hill in your February 2000 issue ("East Hampton Restoration Drama"). The residence as restored by Penny Drue Baird is breathtaking. It is the ultimate regal Long Island estate.

ELLEN DOLGIN
NEW YORK, NEW YORK

I received my first copy of *Architectural Digest* today—what a gorgeous magazine. I especially loved the photos of Tina Turner's home in the south of France (Architectural Digest Visits, March 2000).

NANCI LEGERE
SPOKANE, WASHINGTON

Richard H. Jenrette is a modern Merlin of interior design ("Past Perfect in New York City," March). He achieved a masterpiece showing creative individualism, an artistic eye for stunning symmetry and an awesome respect for his hero George F. Baker because he "let the house talk" and guide him.

EMZY VEAZY III
GLENDALE, CALIFORNIA

Scotland is a wonderful country to live in, but the winters here are long and dark. Your marvelous magazine is a lifesaver—beautiful houses and sunny locations. It's a real tonic month after month. It should be available here on health care to combat depression.

JOHN RODGERS
GLASGOW, SCOTLAND

It is my belief that *Architectural Digest*, which I have read for the past five or six years, has helped shape my ideas of what a truly beautiful home looks like.

AGNETE KAY
CALGARY, ALBERTA, CANADA

I opened the March issue and was surprised to find an article by Robert Pinsky (Guest Speaker) about Long Branch, New Jersey. I grew up there at the same time as he did and share many of the memories that he recounts in this and other writings of his. Thank you for publishing this piece; it made this particular issue very personal to me.

IRWIN J. SACKS
HOLLYWOOD, CALIFORNIA

It is with sincere regret that I write to tell you how disappointing it is to see my husband, Samuel L. Jackson, featured in the lower left-hand corner on the cover of your April 2000 issue. It seems a very odd and racist placement. In the magazine racks of most establishments you don't see him at all; perhaps that was the point. I hardly think anyone is really more interested in all of the dead people you chose to prominently display.

I have read and subscribed to your magazine for most of my adult life, and I have lamented your obvious lack of respect for and acknowledgment of people of color in all areas of design. I have waited for your enlightenment. I have even applauded you for the crumbs thrown by the inclusion of Cecil Hayes, the only designer of color listed in your century of greats.

But I think it's time for me to make a change. It's a small gesture, and probably long overdue. The least I can do is to cancel my subscription, and the least you should be is embarrassed.

LATANYA RICHARDSON JACKSON
ENCINO, CALIFORNIA

I have always enjoyed your Hollywood at Home issues. I found Paul Theroux's article on the Marilyn Monroe auction poignant (Antiques Notebook, April). Her life was tragically cut short. It was also interesting to note that her personal effects were left to Lee Strasberg. It doesn't seem to me that putting all of those items in storage for thirty-eight years and then selling them for more than $13 million was in the spirit of her wishes.

MARK MCCARDELL
SANTA FE, NEW MEXICO

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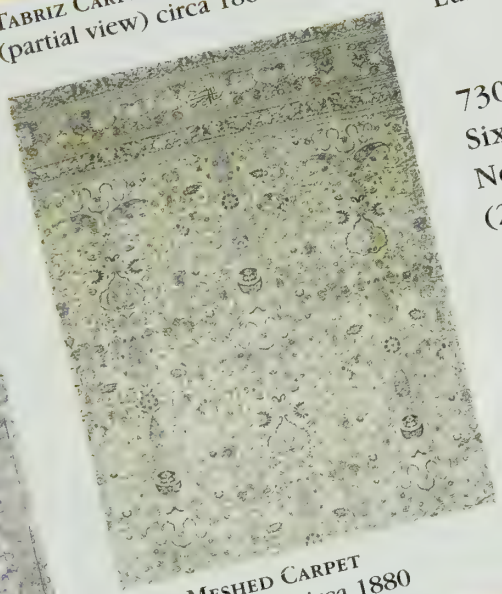


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(partial view) circa 1860

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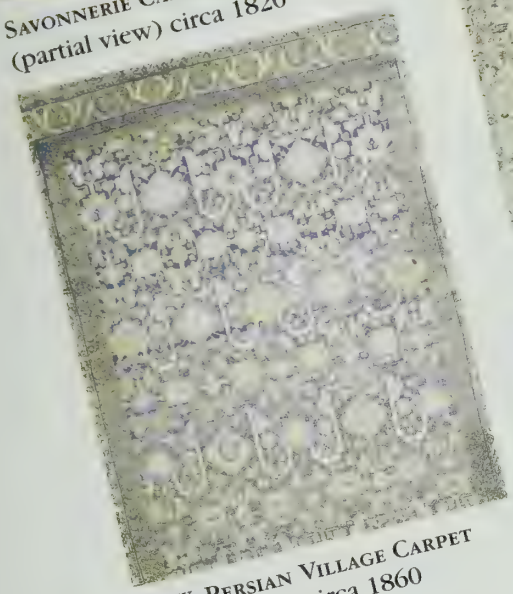


Savonnerie Carpet
(partial view) circa 1820

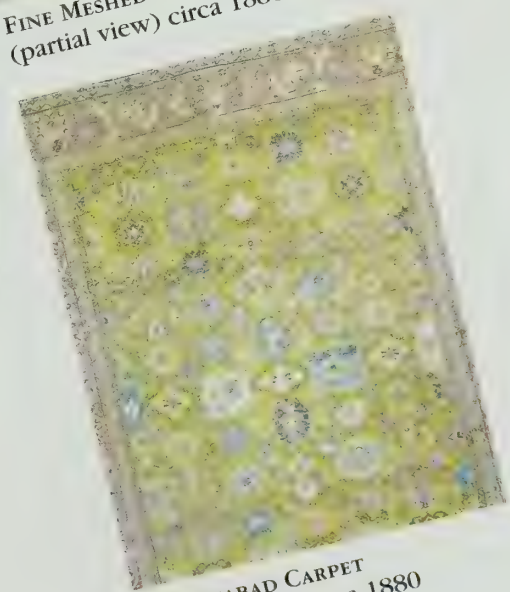


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N.W. Persian Village Carpet
(partial view) circa 1860



Sultanabad Carpet
(partial view) circa 1880

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*Appropriately enough, our July issue is filled with light. In Manhattan, Barbara Guggenheim and Bertram Fields worked with architect J. Alberto Robaina to create bright, open spaces for their collection of sleek midcentury furniture. Outside Chicago, English designer Kelly Hoppen put together ethereal interiors defined by her characteristic flair with white. In northern California, Sally Sirkin Lewis designed a sophisticated beachfront house that pays tribute to its sparkling ocean views. The new Four Seasons hotel in Punta Mita, Mexico, celebrates rich color and abundant sunshine, as does Beatriz Patiño's retreat on the coast of Portugal. Other features include a 1920s yacht interior by Bray-Schaible, an architectural landmark by Le Corbusier in Argentina and the remarkable Trapp castle in the Italian Alps. Our July art feature is appropriate, too: images of fireworks. You could say that it starts the summer off with a bang.*

***Paige Rense***
*Editor-in-Chief*

**Susan Mary Alsop** is a historian and an *Architectural Digest* contributing writer. Her books include *Yankees at the Court*, *Letters to Marietta* and *Lady Sackville*.



**Nancy Collins**, an *Architectural Digest* contributing writer, has been a correspondent for ABC News. She is the author of a memoir collection, *Hard to Get*.

**Richard Conniff**, a frequent contributor to *Smithsonian* and *National Geographic* magazines and a writer and producer for the Discovery Channel and National Geographic Television, is the author of *Spineless Wonders* and *Every Creeping Thing*.

**Susan Dooley**, who lives on the coast of Maine, has written about gardens for *Self*, *The Washington Post* and *Garden Design*. She is the author of [illegible] *Design*, which was published this spring by Chronicle Books.

**Christopher Fin**[illegible] the history of stock [illegible] world, to be published [illegible] and a catalogue essay for [illegible] tive of Pop art, to be moun[illegible] next year by the Menil Foun[illegible]

**Elizabeth Clair Flood** is the author of *Cowboys & the Trappings of the Old West* and *Rocky Mountain Home*. Her most recent book, *Cowgirls, Women of the Wild West*, was published by Zon International Publishing in January.

**Michael Frank** is an *Architectural Digest* contributing writer. His short stories, essays and articles have appeared in *Antaeus*, *The Southwest Review* and *The New York Times*.

**Ann Landi** has written for *Art & Antiques*, *The New York Times* and *Newsday* and is a contributing editor to *ARTnews*. She is currently working on an encyclopedia of art history for teenagers for Schirmer Books.



**Margaret McCurry**, a Chicago-based architect, is the author of *Margaret McCurry: Constructing Twenty-five Short Stories*, which was published in May by The Monacelli Press.

**Penelope Rowlands** has contributed to *Vogue*, *Art & Auction*, *The New York Times Magazine*, *Premiere* and other magazines.

**Mildred F. Schmertz**, an architect and a journalist, is a former editor-in-chief of *Architectural Record*.

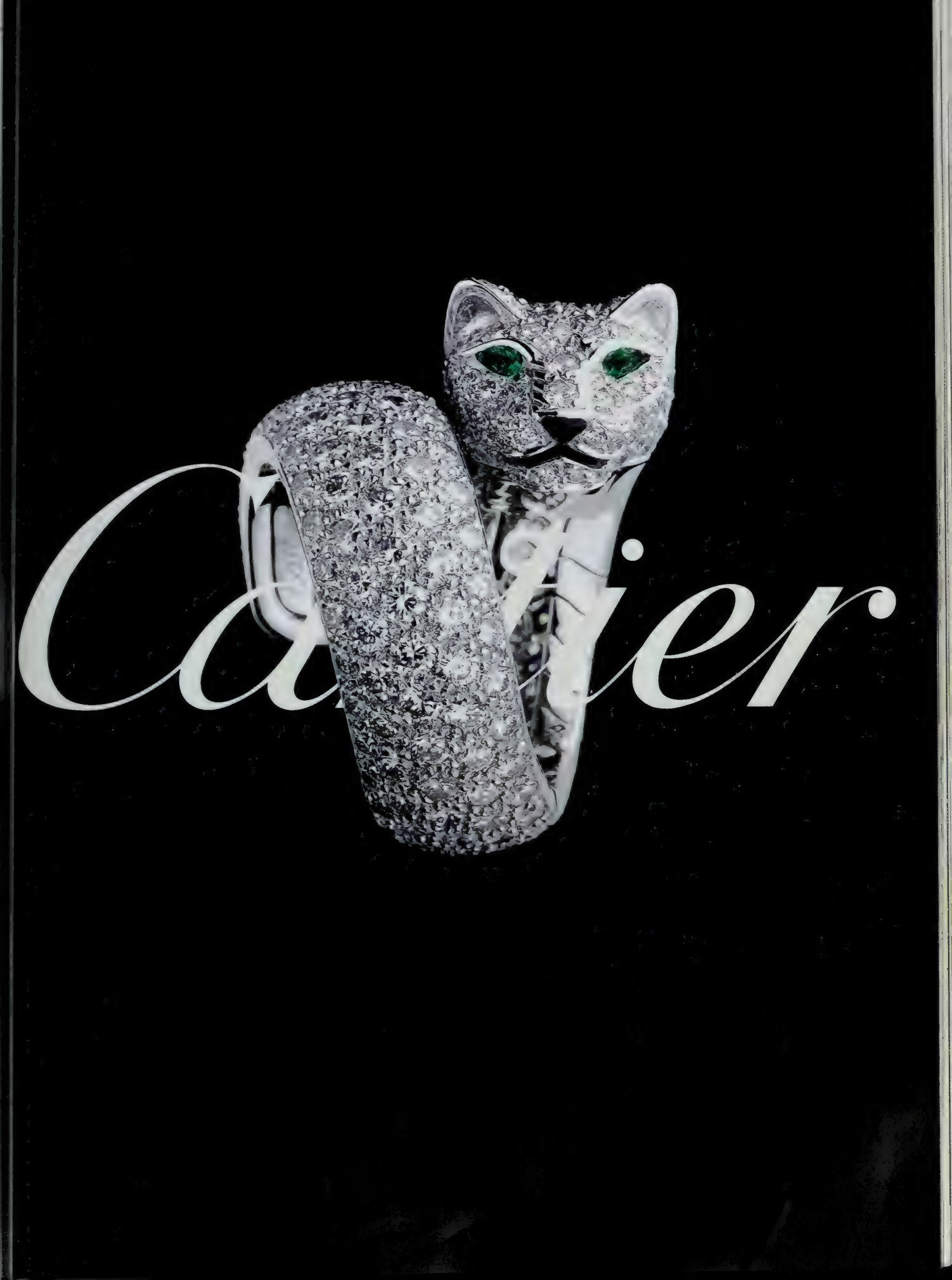
**Judith Thurman** wrote *Isak Dinesen: The Life of a Storyteller*, which won a National Book Award. Her most recent biography is *Secrets of the Flesh: A Life of Colette*.

**Suzanne Trocme** writes frequently about design and architecture. Her book *Influential Interiors* was published by Clarkson Potter last September.

**Nicholas von Hoffman** is an *Architectural Digest* contributing writer. Among his many books are *Make-Believe Presidents*, *Capitalist Fools* and *Citizen Cohn*.

**Michael Webb**'s latest books are *New Stage for a City* and *Through the Windows of Paris*, in addition to a series of monographs on residential architecture.

**Tobias Wolff** is a novelist and a writer of short stories and nonfiction. His books include *This Boy's Life*, *In Pharaoh's Army*, *The Night in Question* and *The Barracks Thief*, which won the 1984 PEN/Faulkner Award. He is a professor of English at Stanford University.


Cartier

# AD at LARGE

## CALIFORNIA COUNTRY

I've been shopping with this family for years because they've always had good antiques," **Karin Blake** (right) says of James and Betty Wade, who own **West World Imports** in Pasadena, California. "Their English furniture is good. I've bought farm tables, Windsor chairs, early cupboards and small primitive items, like old English cheese boards." The Wades started importing country French furniture to the United States after a five-year stint in Paris, where James worked in the American embassy. They officially opened West World Imports in 1967, and their sons, William and Michael, eventually joined them in the business, which now occupies



JIM MCHUGH



JIM MCHUGH

about 10,000 square feet of space in two buildings connected by a courtyard. The parents still do some of the overseas buying, shipping back rustic French tables, armoires, faience and accessories (above), as well as English pieces, such as Welsh dressers. West World Imports, 171 E. California Blvd., Pasadena, CA 91105; 626/449-8565.

## MOLESWORTH MOTIFS

They make good copies of Molesworth furniture," **Craig Wright** says of J. Mike Patrick and his cabinetmakers at **New West**, a Cody, Wyoming–based design workshop. "We had access to an original Molesworth house and showed Mike the pictures. He was able to capture the designs very well." While Patrick, a former rancher and log-house builder, uses traditional western motifs and materials—knotty and burl woods, dyed leathers, natural hides and handwoven fabrics—in the style of Thomas Molesworth, he notes, "Arts and Crafts and Art Déco are other schools that interest me." In addition to accepting commissions, New West has a portfolio of more than 500 designs, including mirrors, chandeliers and lamps, but any piece can be customized. "If someone wants the back of an easy chair more straight up and with firmer upholstery," says Patrick, "we'll make those adjustments, because we're not a production-line company." New West, 2811 Big Horn Ave., Cody, WY 82414, 800/587-2839; www.newwest.com.

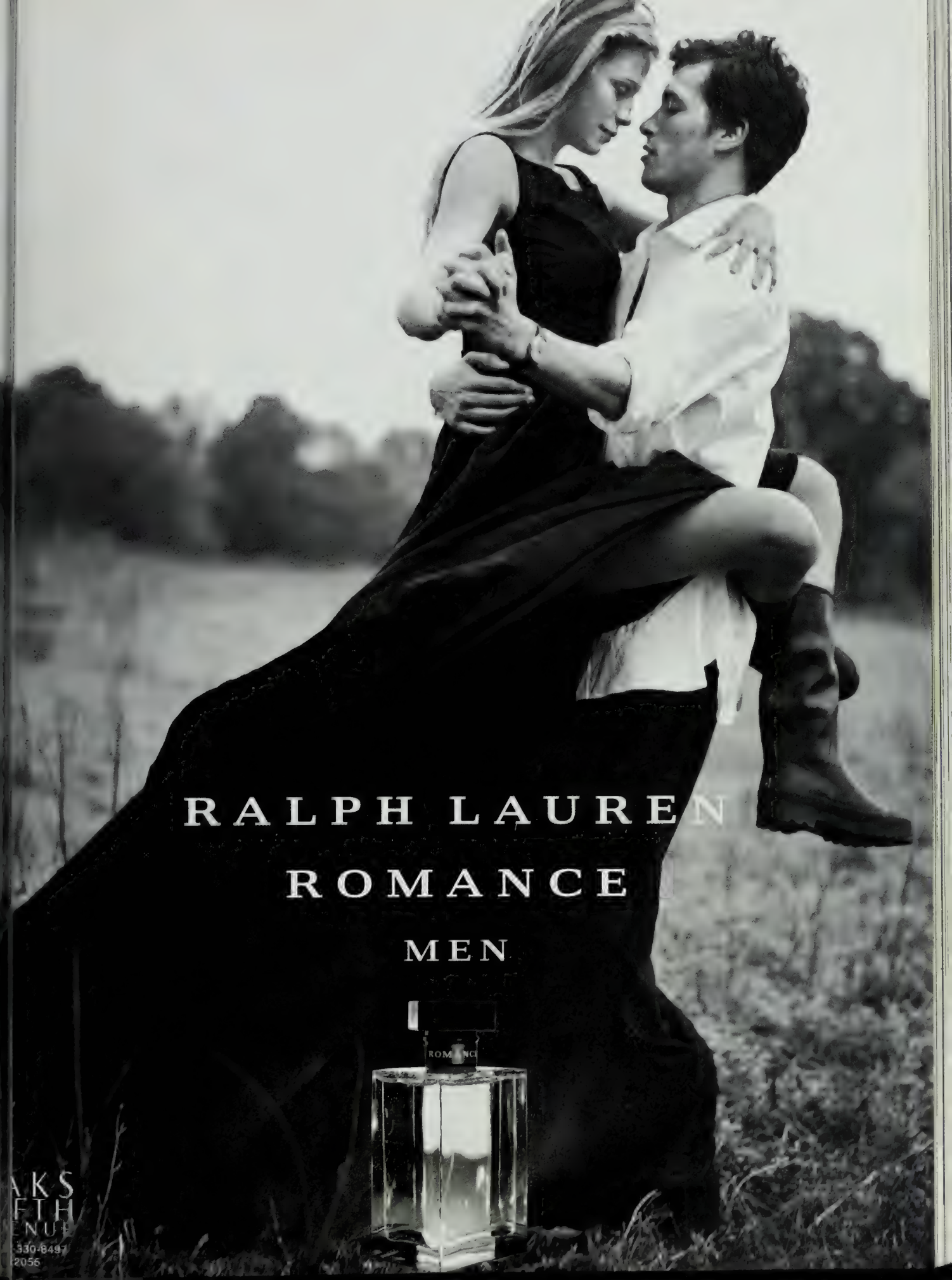


New West's steel-and-mica chandelier, left, and Montana Ranch chair, right



COURTESY NEW WEST

*continued on page 32*

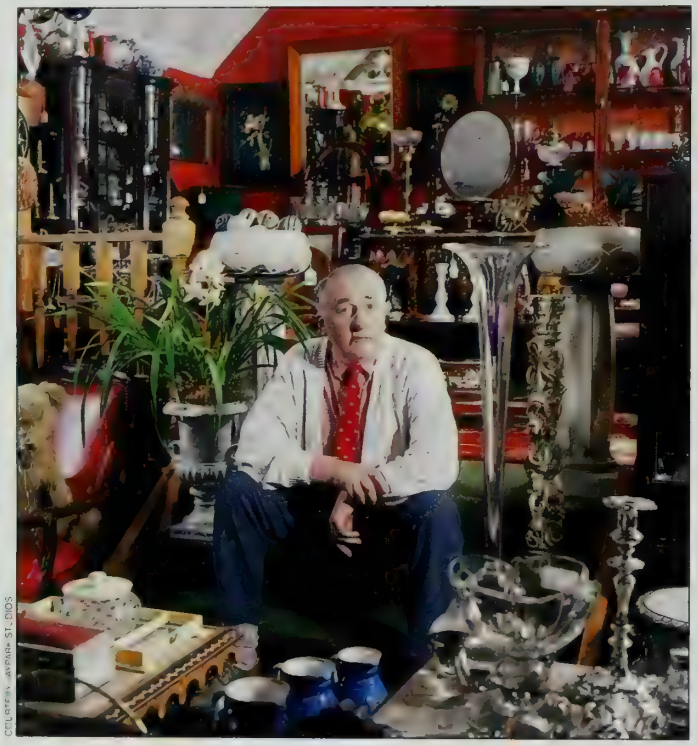

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## ENGLISH SECRET SOURCE

Most of the English royal family, as well as decorators such as **Nina Campbell** and **Felicity Wigan**, have been buying antique accessories from **Geoffrey Harley** for years. "Everyone except the queen," jokes Harley (below). "She's got enough already." Harley, who owned a small shop in south London more than 30 years ago, has for two decades been a well-kept secret in Wiltshire, where he



COURTESY JAYPARK STUDIOS



COURTESY JAYPARK STUDIOS

lives on an 11-acre parkland in an 18th-century house called the Comedy (a former owner, a patron of the arts, named the estate after a well-known British theater). The converted stables and a large conservatory (above) house unadvertised showrooms that contain a mix of traditional, painted and bamboo furniture and five thousand accessories: lamps, Viennese bronzes, Staffordshire figures, Palissy ware, silver caddies, agate boxes, dinner services and all sorts of glass. Harley and a team of buyers scour England, Scotland and Portugal for the bounty. Harley Antiques at the Comedy, Christian Malford, near Chippenham, Wiltshire SN15 4BS; 44-1249-720-112.

## DECO DISCOVERIES

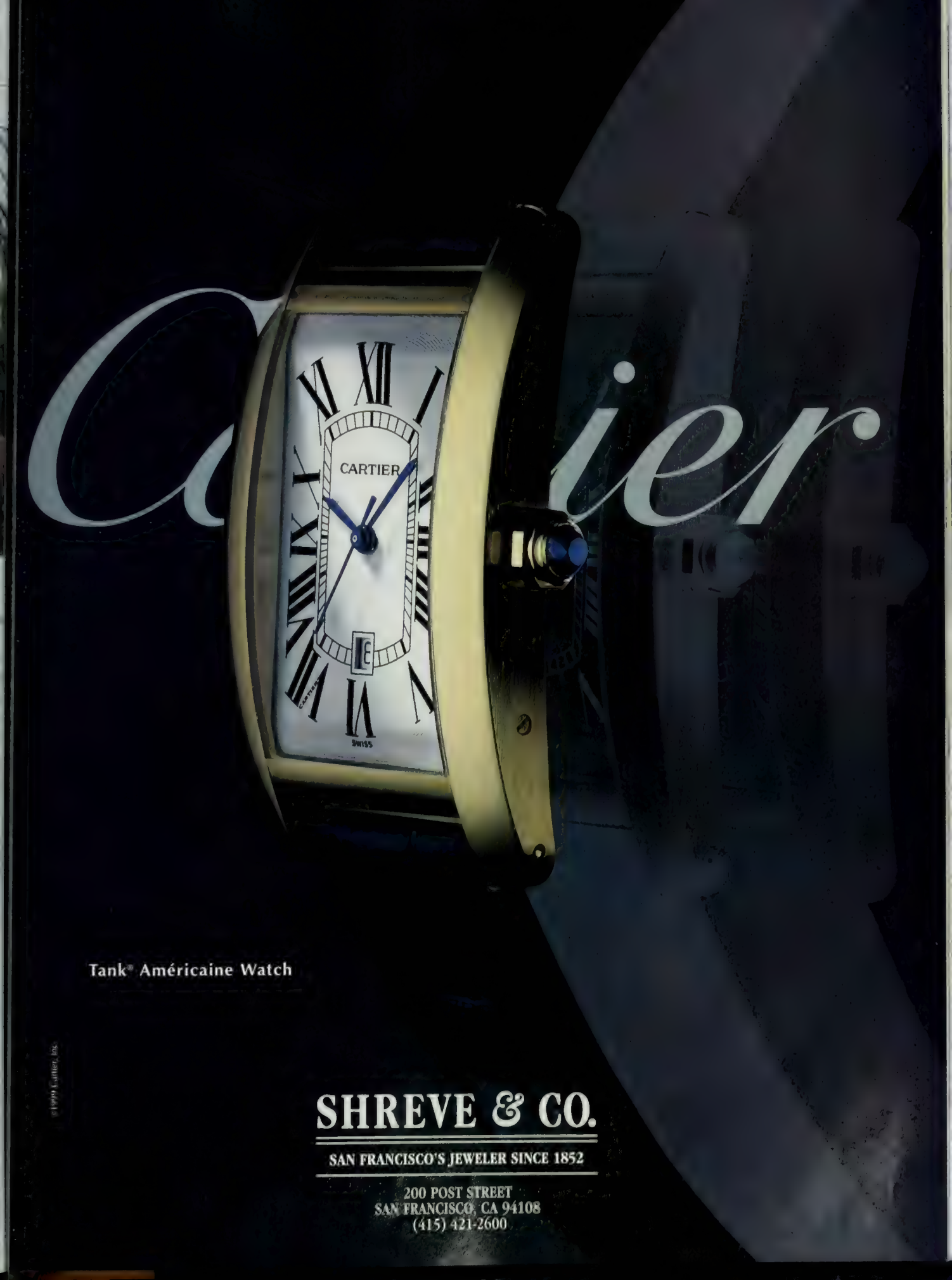
Everybody's been so gung ho about Art Déco these past few years, but no one has really researched wallpapers of that period," says **Carolle Thibaut-Pomerantz**, who deals in antique panels and decorative arts in New York and Paris. "Art Déco is the last great period of fine wallpapers in terms of workmanship and design." Thibaut-Pomerantz has gathered wallpaper rolls from that period in addition to more than 30 panels and numerous documents. "I'm not selling rolls," she explains, "because people today wouldn't want that kind of bold paper covering their walls. I'm treating the material as decorative panels." Jacques-Emile Ruhlmann, Edouard Bénédictus, Süe et Mare, André Groult and Sonia Delaunay are some of the designers who created wallpaper and textile patterns, yet many others didn't receive credit. Thibaut-Pomerantz has attributed some items, such as a pair of gold panels, designed by Stéphany for Paul Follot's 1928 wallpaper catalogue, and a series called the Alliés by André Mare, from the collection of painter Boutet de Monvel. Carolle Thibaut-Pomerantz, 212/759-6048 and 33-1-45-04-54-68.

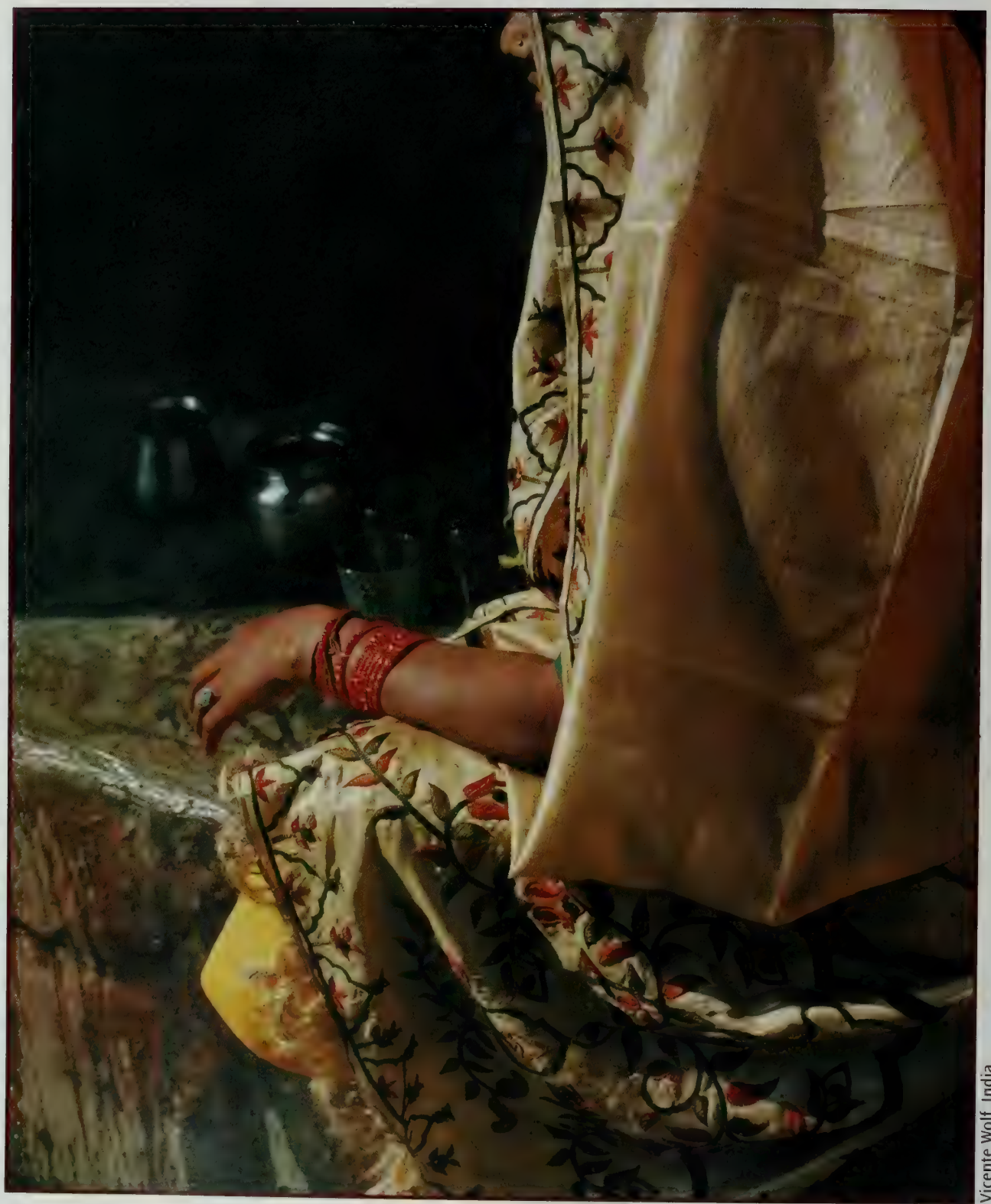


COURTESY CAROLLE THIBAUT-POMERANTZ

**Transitional Art Déco wallpaper panels from Carolle Thibaut-Pomerantz's collection**

*continued on page 36*


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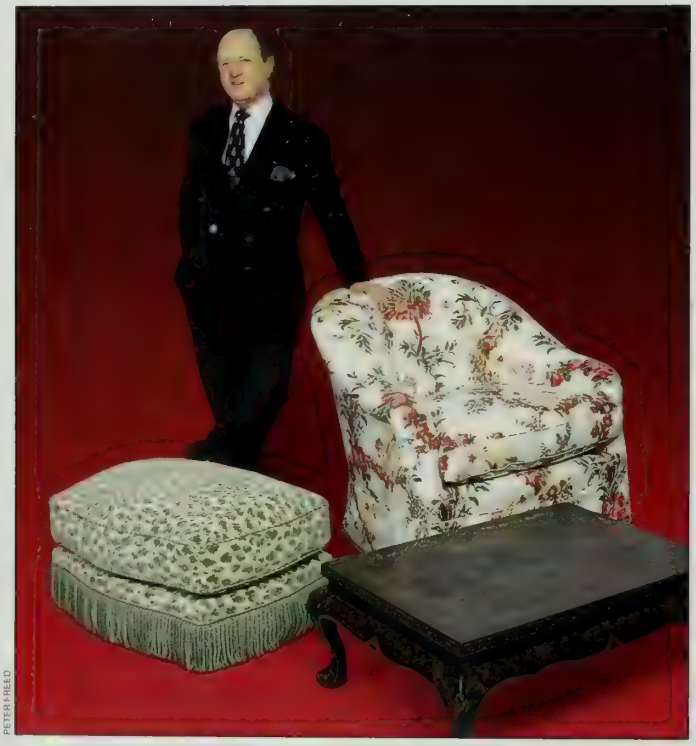
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## A NEW BUATTA RETROSPECTIVE

This collection has a sort of 1930s New York and London romantic flavor," says **Mario Buatta** (below), whose latest ensemble of furniture for **John Widdicomb Company** was just introduced at High Point, North Carolina.

There are eight new pieces, both upholstered and in wood. "Some are adaptations of 1930s adaptations of Regency pieces," remarks Buatta, who has been creating furniture for Widdicomb for 12 years. As with most reproduction furniture designed for today's market, adjustments have been made to some of the pieces, particularly the case goods. Buatta's chinoiserie lacquered cabriole low table (below left) is significantly larger than the 18th-century Chinese Export table that he copied. He also designed a three-tier Georgian-style table to function as a bedside, sofa or center table.

When it came to the upholstered pieces, Buatta tried to emulate the feel of Regency period upholstery, while leaving less wood exposed. "It's a 1930s idea," he says, adding, "I wanted the furniture to look soft and luxurious." The Lancaster tufted round-back tub chair (left) can be covered in any fabric, including one from Widdicomb's vast inventory; Buatta chose a Brunschwig & Fils chintz. He selected a Brunschwig velvet for the ottoman (left), whose shape he based on a Chippendale tray. Other pieces include the McFadden sofa, which has an S-curved back, and the Hardwick, an upholstered slipper chair. At showrooms nationwide; 800/847-9433.



PETER A. FREED



COURTESY MALLETT

## ADAM ET AL. IN LONDON

Mallett has acquired an important private collection of pieces by Robert Adam and his contemporaries that will be exhibited from June 13 to July 28. Included in the showing are a pair of torchères (above) that Adam designed ca. 1778 for Henry, Lord Apsley, and 20 ormolu-mounted pieces by Matthew Boulton. Mallett, 141 New Bond St., London W1Y 0BS; 44-20-7499-7411.

## PARIS REORIENTATION

The **Galerie des Laques** has Chinese and Japanese furniture and screens (right) and European pieces that draw **Alberto Pinto**, **François-Joseph Graf** and **Peter Marino**, despite the 50-year-old shop's location in the sixth arrondissement, far from other Paris dealers. Owner Jean-Claude Hureau recently took another space, in the eighth arrondissement, where he also sh... giltwood pieces. Galeri... Laques, 74 rue du Cherch... Midi, 75006 Paris, 33-1-45 ... 88-82; 6 rue de Miromesnil, 75008 Paris, 33-1-40-07-0837.



*continued on page 38*




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## IN THE HAMPTONS






You could decorate a whole house there if you wanted to," **Penny Drue Baird** says of **English Country Antiques** (above and above right). "They have a huge range of items and get new things all the time." The Bridgehampton, New York, store—the larger of two shops in the area—is a bit of a local institution, and owner Chris Mead continues to expand his inventory. "Besides European and Chinese antiques, we make reproduction pieces, and we have upholstered furniture, lighting, silverware, bedding, fabrics, accessories and even window treatments," he says. Mead's brother, Michael, who is an antiques dealer in England, regularly sends pieces to the New York shop. "English country furniture tends to be in pine, and people use that a lot in kitchens and guest bedrooms. Then there are dressier pieces in oak, walnut or mahogany," Mead explains. "Houses in the area are large, and they're getting bigger, so people look for bigger pieces and also special things—for example, old paneling from an English library or architectural elements." Baird's finds through the years have included a mahogany bookcase, sconces, outdoor lighting and antique desk accessories. English Country Antiques, Snake Hollow Rd., P.O. Box 1995, Bridgehampton, NY 11932, 631/537-0606; 21 Newtown Ln., East Hampton, NY 11937, 631/329-5773.

## TEXTILE TREASURES

**Genevieve Weaver** had always had a passion for fabrics, especially linens. So when her shop, **Guinevere**, stopped making and selling reproduction porcelain and an entire room was suddenly available, she and her daughter-in-law Heather, another textile aficionado, saw an opportunity. "We pulled the bed and table linens and quilts out of the basement where they had been stored and displayed [illegible] rectly," says Heather W[illegible] "At the top end we have [illegible] 17th-century lace pieces and sets of matching intricately worked pillowcases and sheets. I just got in a prize banquet-size damask tablecloth with crowns embroidered on both ends and on the napkins. But we've also been doing a lot of business in the rustic red-and-white linens, the duvet covers that we're making with hemp and the dyed linens that interior designers use for upholstery and curtains." The Guinevere linens (left) are dyed in England—"There are only a few months, in the summer, when we're able to do the indigo dyeing," she points out—and they have proven to be colorfast. Most of the inventory that we have is French, "because that's the better quality," she says, adding, "We never stock cotton!" Guinevere Antiques, 574–580 King's Rd., London SW6 2DY; 44-20-7736-2917; www.guinevere.co.uk.



*continued on page 40*

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## GREENBRIER GIFT SHOP

"This is not a beige hotel," **Carleton Varney** says of the historic Greenbrier in White Sulphur Springs, West Virginia, where he has a shop, one of 35 at the resort, which people visited as early as the late 18th century for the therapeutic waters. "I just redid the Cameo ballroom in three shades of pink—light, middle shocking pink and azalea—with white trim and crystal," says Varney (right, at the shop). The store is no less vibrant. Venetian fixtures and a black carpet with huge red cabbage roses set the scene for a combination of some of Varney's favorite things: Steuben glass, Herend porcelain and English furniture, such as a dining set and a 19th-century sideboard (both, right). "Aimée Furman runs the shop, but it has my look." Carleton Varney Gift Gallery, The Greenbrier, 300 W. Main St., White Sulphur Springs, WV 24986; 304/536-1110, ext. 7450.



PETER FREED



RICHARD E. HELLYER

Osage-orange-
ue-beech table
rthwoods
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## MICHIGAN WOODS

Hickory and twig furniture is sold everywhere, but the **Hearthwoods Rustic Furnishings** pieces are done very well because Andy has a good understanding of the style and the materials," **Leslie Jones** says of Andrew Brown, who not only makes Adirondack-style furniture but also builds pergolas, tree houses, arbors, tennis pavilions and trellises. "I was the king of tree forts as a kid," says the Lakeside, Michigan–based Brown, "and my hobby turned into a vocation." Brown uses woods with exotic names—Osage orange, ancient black locust and blue beech. "When I go to my workbench, I know what I'm going to be making, but I let the wood dictate how the piece is going to look," he explains. "I'll have many wood poles to use for a console table base, and I'll try different ones until I get a pleasant arrangement." The Chicago-based Jones has bought one of his dining tables for her Michigan house and bunk beds for a client in Aspen, and **Bruce Gregga** has commissioned a pergola. "I love his stuff," says Jones. "He's a great source for special pieces and custom work." Hearthwoods Rustic Furnishings, 15310 Red Arrow Hwy., P.O. Box 30, Lakeside, MI 49116; 616/469-5551; www.hearthwoods.com.

*continued on page 44*


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## PIMLICO PROSPECT




COURTESY APPLEY HOARE




COURTESY APPLEY HOARE

**Appley Hoare Antiques, above and right, a new shop in London**

Joining **Christopher Hodsoll**, **David Linley** and **Christopher Gibbs** on Pimlico Road is a newcomer to the London antiques market, **Appley Hoare**. An Englishwoman by birth, Hoare spent 20 years in Australia, where she first sold indigenous country furniture and then began importing country French pieces. A year ago she decided to return to England, and she recently opened her eponymous Pimlico Road shop, which is stocked with what she calls "rustic chic": painted armoires from France, scrubbed-wood Yorkshire refectory tables, Louis XVI–style chairs and large 19th-century French housekeepers' cupboards. "I adore 18th- and 19th-century wrought iron furniture," she says. "And the French provincial pieces I have are more sophisticated than cherry tables, which are very similar and quite ordinary. I like leaving the original painted finish, even if the piece looks shabby. What's important is that it's authentic." Clients include **David Champion** and **Andrew Protheroe**. Appley Hoare Antiques, 30 Pimlico Rd., London SW1W 8LJ; 44-20-7730-7070.



## A CAPE TOWN COLLECTION

When **Keith Skeel** is in South Africa, where he maintains a residence and a shop, one of his favorite sources for artifacts, small pieces of furniture and bowls is **African Image** (left and right), which has two locations in Cape Town. "We're known for tribal art and contemporary African arts and crafts as well as West African textiles," says Michael Heuermann, one of the owners. Designers are apt to buy large objects, such as beds made from a single piece of wood and carved door panels, and smaller items—stools, bowls and figures, which Heuermann and his partners find on excursions that extend to the Ivory Coast. Collectors from Belgium, France, England and the United States find 19th- and early-20th-century Zulu staffs and milk pails, masks, beadwork and early Ewe cloth from Ghana, he says. African Image, 6228 Table Bay Hotel Mall, V & A Waterfront, and 52 Burg St., Cape Town, South Africa; 27-21-423-8385.

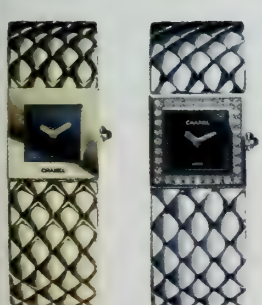


JONATHAN ELKINGTON

*continued on page 48*

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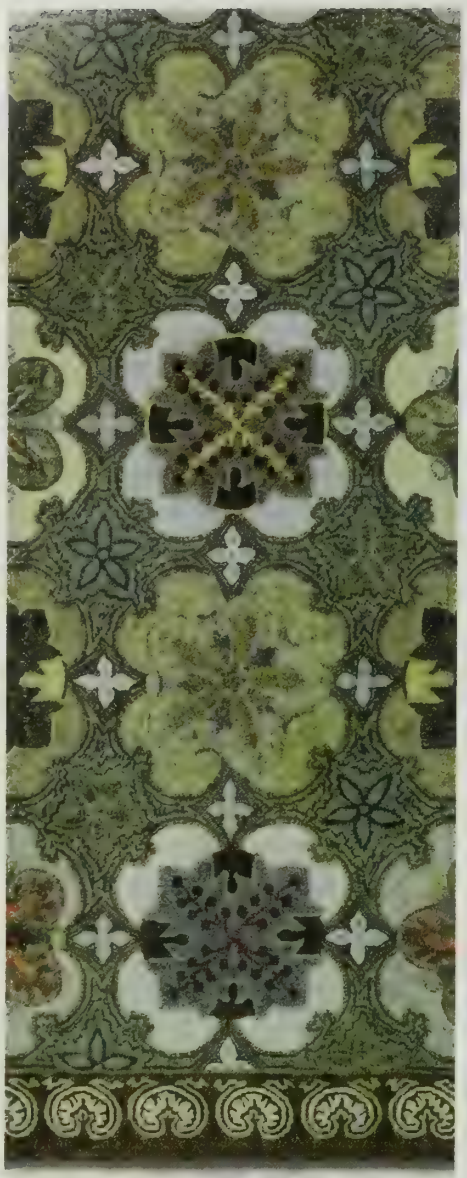
## LOS ANGELES MATCHMAKER

It was a wonderful coincidence that the **Loom italia USA** furniture went so well with my fabrics," says textile designer and decorator **Kathryn Ireland**, whose Santa Monica, California, shop now carries the line. "The colors are just my palette." The outdoor and indoor pieces—including 12 styles of dining chairs—are crafted in Italy of woven wire wrapped in vegetable-fiber paper and sealed with resin. They look like wicker, "but they're much more durable," explains Ireland, who may add cushions covered in her textiles. Kathryn Ireland/Loom italia USA Gallery, 1118 Montana Ave., Santa Monica, CA 90403; 310/393-0670. □



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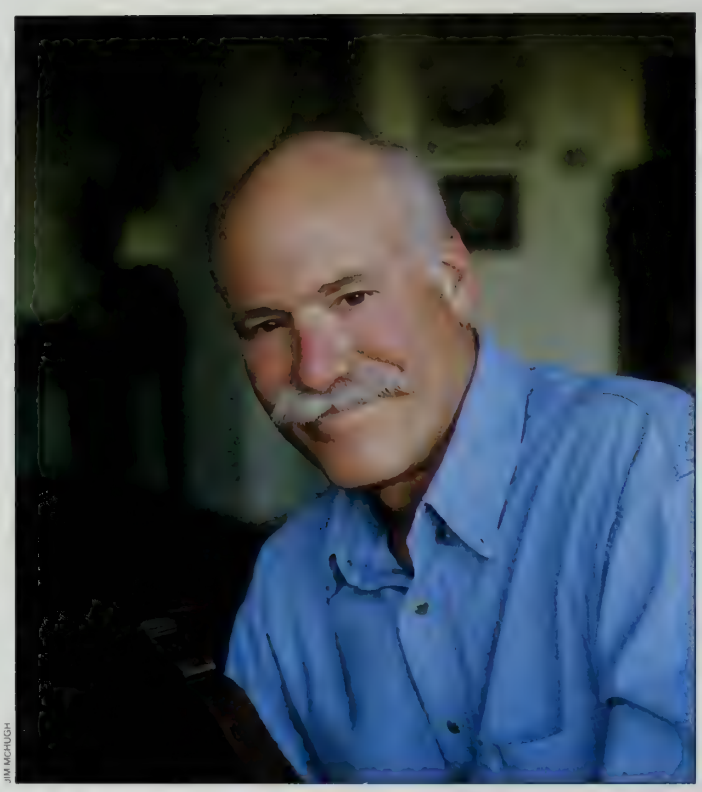


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# TOBIAS WOLFF
## THE SECOND-HOME BLUES


JIM MCHUGH

**Tobias Wolff is the author of *This Boy's Life*, *In Pharaoh's Army*, *The Night in Question* and *The Barracks Thief*. He is currently a professor of English at Stanford University.**

### I. The First Home

My sons, both sophomores in college, pride themselves on the simplicity of their needs and holdings, as I once did. Until I got married, at thirty, it was my boast that I could fit all my goods into a backpack, and I often did, traveling around this country and Europe whenever I had the money and time. It was a hollow boast, of course, since my lightness on the earth depended entirely on the deep-rootedness of the friends who sheltered me wherever I went. They supplied the bed, the roof, the food, the stove the food got cooked on, the knife and fork I ate it with, and the patience to endure my affectation of austere self-sufficiency. It chastens me now to recall their generosity. They didn't call me on my delusions, so I won't call my boys on theirs.

But however deluded I was, the one thing I knew for an unalterable fact was that I would never, ever, own a house. I saw my friends fussing with painters and plumbers and roofers, or, worse yet, doing the work themselves, swooning in fumes of varnish when they could be in a bar somewhere with me, talking about important things.

Then came love, then came marriage, and from there the progression is familiar to all free spirits who've found themselves chained to a lawn [illegible] a sack of grout. [illegible] will furniture, chosen precisely because it was [illegible] and disposable, goes to the curb. There must be pictures in frames, plates that match, a handsome rug and some kids. Kids need room, you need equity: Check and mate—you're a homeowner.

### II. The Second Home

But one thing I still knew for a fact was that I would never, ever, own a *second* home. I'd quickly learned that you don't own houses, they own you. In our various rented digs I'd spent all my nights reading; now I found myself tiling a bathroom, sealing the driveway, stripping a newel post to expose the ancient oak. I'd stuck my foot in a trap. But I would not repeat the mistake.

Then we spent a few days [illegible] friends at their summer [illegible] on Skaneateles Lake. [illegible] is the most beautiful [illegible] nger Lakes, a cold water six-teen miles long and over three hundred feet deep, with a gracious old village of Greek Revival and Victorian houses at its north end. It was windy that weekend, and the lake bloomed with sail—Lasers, Flying Scotts, J-24s, Hobie Cats, Windsurfers skimming along the wave tops. As we sat on our friends' dock at night, watching the stars glitter on the water, I unplugged my ears to the sirens' song, which no siren sang but me: Wouldn't it be nice to have a little getaway of our own out here? The lake was only forty-five minutes from our house in Syracuse—we could live here all summer, then pop out on weekends for bike rides and cross-country skiing. We were too city-bound; the kids needed more nature in their lives.

I was just playing with the idea, mind you. I knew better. But as part of the game I got together with a real estate agent, who told me that lakeside property was a no-risk investment. "They can make houses from here to kingdom come," she said, "but they can't make any more shoreline. It's bulletproof."

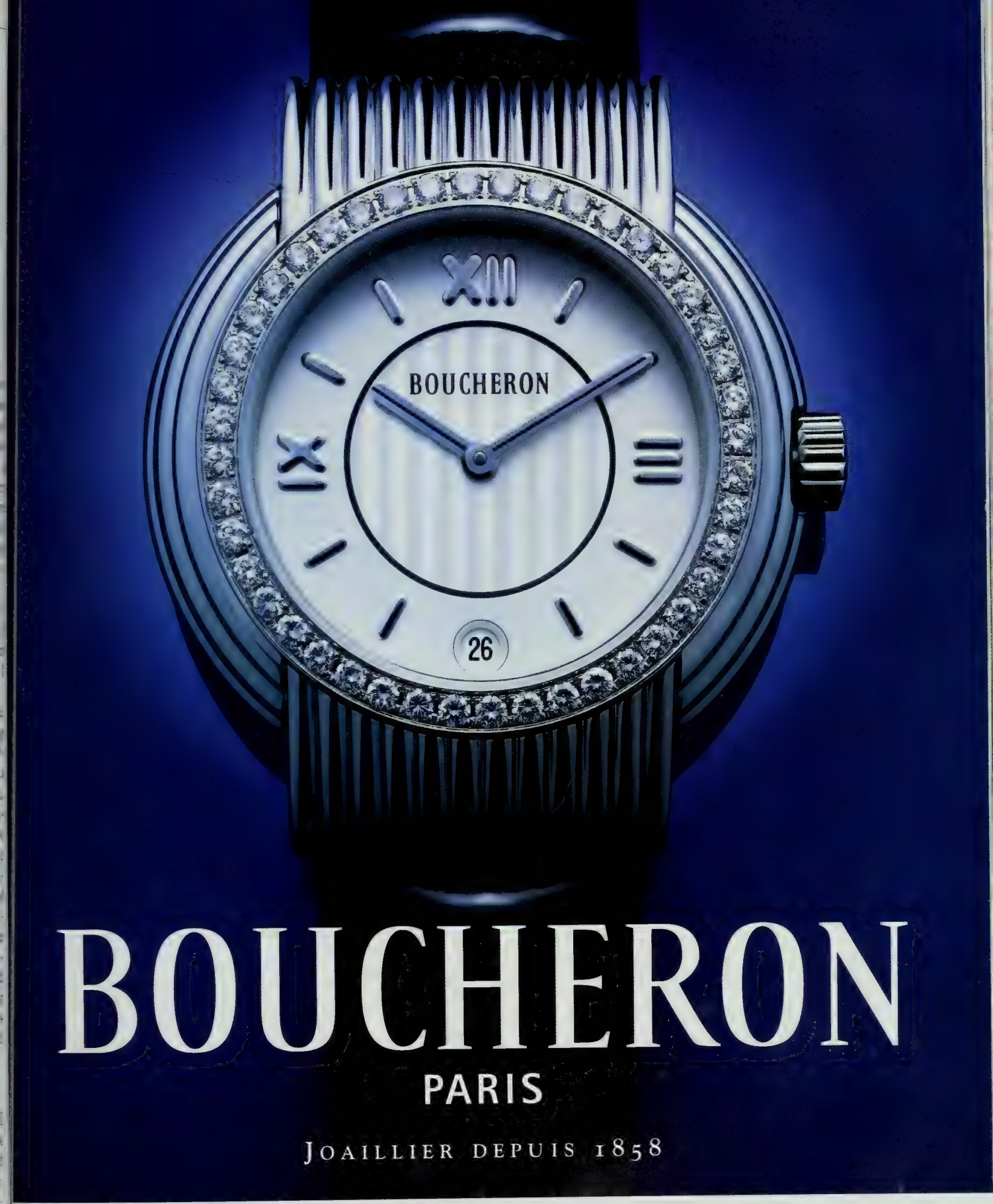
*Bulletproof.* Why didn't that word put the fear of God in me? Why did I get in that car with her? Why did I buy that house?

It was a simple cottage, perched high on a steep slope—almost a bluff—overlooking the water. You had a stern climb from the dock, but it paid off with a bird's-eye view of the lake and the green hills on the far shore rolling off into the misty distance. My wife and I agreed that we would keep the cottage—the "camp," as we called it, observing local usage—just as it was, pared down, no frills, except for maybe a few improvements to bring out the full potential of the place.

### III. A Few Improvements

It started with the dock. I hadn't noticed that the dock was rotten when I checked the place out. No harm done. It was a poky little affair anyway, the kind you have to put in and then take out every

*continued on page 54*




# BOUCHERON

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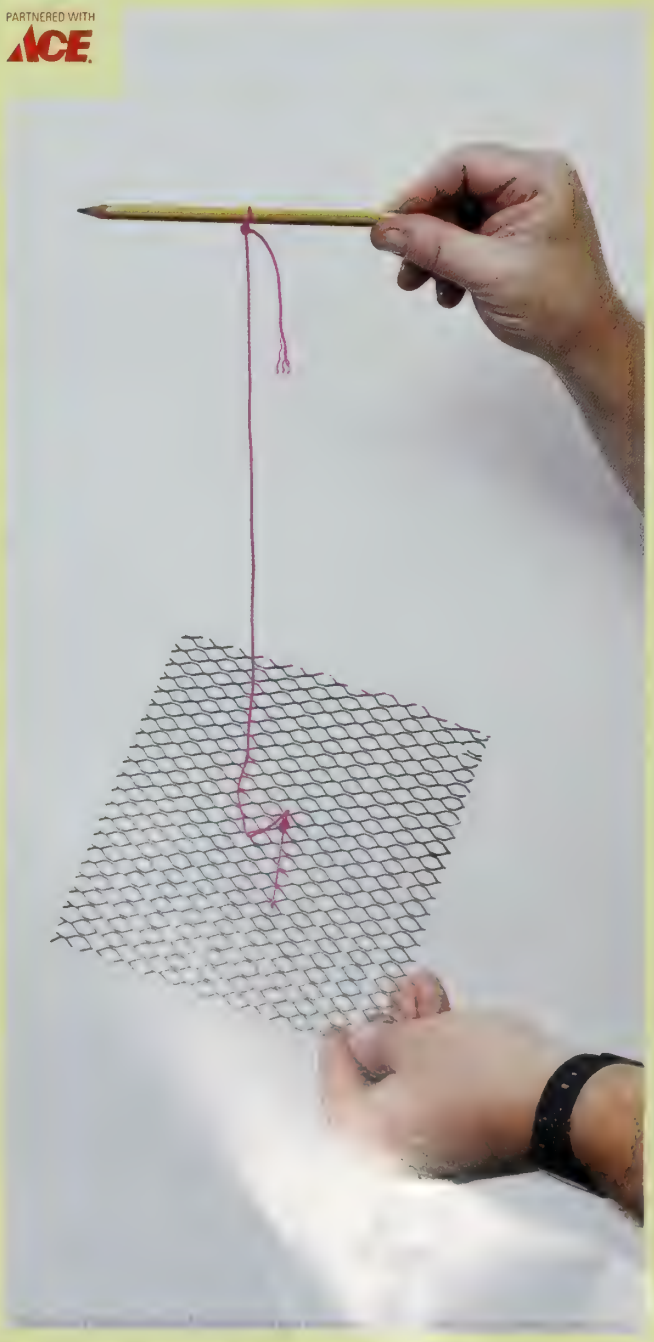
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*continued from page 50*

winter. The place deserved something better. Somebody mentioned a local contractor, the Deck Doctor, and after looking our situation over, the Deck Doctor came up with a brainstorm. Why not a *floating* dock? Save all the trouble—and cost—of sinking piles or foundations in the lake bed; just link together a couple of long rafts on pontoons, secure them to the shore, and Bob's your uncle. That sounded good to me. I told him to draw up an estimate. We stopped to catch our breath halfway back to the house, and as I panted on the landing, hands on my knees, the Deck Doctor pointed out that the stairs were rotten too. To prove his point he stamped on one of the treads and it broke.

I will not encourage the schadenfreude of my readers by mentioning sums here. The sums are high, that's all you need to know, and they multiply like rabbits. But some of you will recognize the logic at work here, the logic of the homeowner contriving his own ruin. It goes like this: Having invested so much already, why balk at a few thou more? That's the first step into the swamp. Then the last: Whatever you spend on a dock, or a new set of stairs, or a skylight, or a deck, or a guesthouse, or a fence, or an innovative septic system, or a remodeled bathroom, or an upgraded electrical system, you'll get back with interest when you sell the place—yes, with interest, and unlike stocks or bonds, they'll give you some actual use and pleasure while they perform the magic of fattening that theoretical wallet of the future.

Before we were through we did all these things and more, much more. Over time we had so many carpenters and electricians and drywallers crawling over our little bit of heaven that it seemed they must be raising a city there. Our retreat became a hard-hat zone, trucks parked on the rutted lawn, permits fluttering on the trees, the profound quiet we'd paid for so dearly rent by jackhammers and nail guns and squealing drills. The air, once fragrant with pine sap, smelled of gasoline and sawdust. When we sat on our porch we could hardly see the lake for the stacks of lumber. Troops of men clomped through our living room, swaggering like gunslingers in their creaking tool belts. At night we stumbled over piles of shingle, and woke at dawn to the song of the chain saw.

Nothing—nothing—went according to plan. Everything took longer, cost more. The results were often disappointing, and I became one of the whiny habitués of the local small-claims court. Every project had its own story, but I will hold myself to one, the one I started with: the dock.

**IV. The Floating Dock**

The Deck Doctor built, in his own good time, the floating dock he had proposed. What neither of us had known, however, was that my stretch of the lake was subject to particularly strong winds and, consequently, rough water. We were in fact at the bottom of a wind tunnel. I could watch waves forming clear across the lake and follow their fearsome progress as they raced toward me, gathering speed and height, frothing rabidly, to hurl themselves against the shore. Our dock was fine on the rare placid day, but even in mild winds it bucked and pitched like a bull trying to shake a rider. It was dangerous and loud; the planks creaked, the pontoons boomed against the waves. At night I lay sleepless in my bed, listening to the shriek and groan of the metal joints, wondering when they'd give, as they surely must, as they did.

We were eating dinner with friends. A storm had blown in unexpectedly. The dock was making a racket, then it went quiet—too quiet—and I was up and running down the stairs in the rain. Lightning forked over the lake. In the sudden glare I could see my dock, still floating, to be sure, but no longer connected to the land. It had drifted out some ten or fifteen feet, the two sections undulating in the surge, so near and yet so far, and then a series of towering breakers bore them in and dashed them against the rocks that lined the shore. More waves came in to finish the job. With the help of our friends and a clever system of ropes and pulleys, we managed to haul the two sections far enough up the slope to escape the surf, but they would never float again.

The Deck Doctor professed himself amazed the next day, surveying the torn and flattened pontoons, the splintered frames. Damn! He'd never seen anything like it. But hey, there was plenty of good lumber left, and he could put it to use for me in a permanent dock, which he would build for me at a discount, to make things right.

**V. The Permanent Dock**

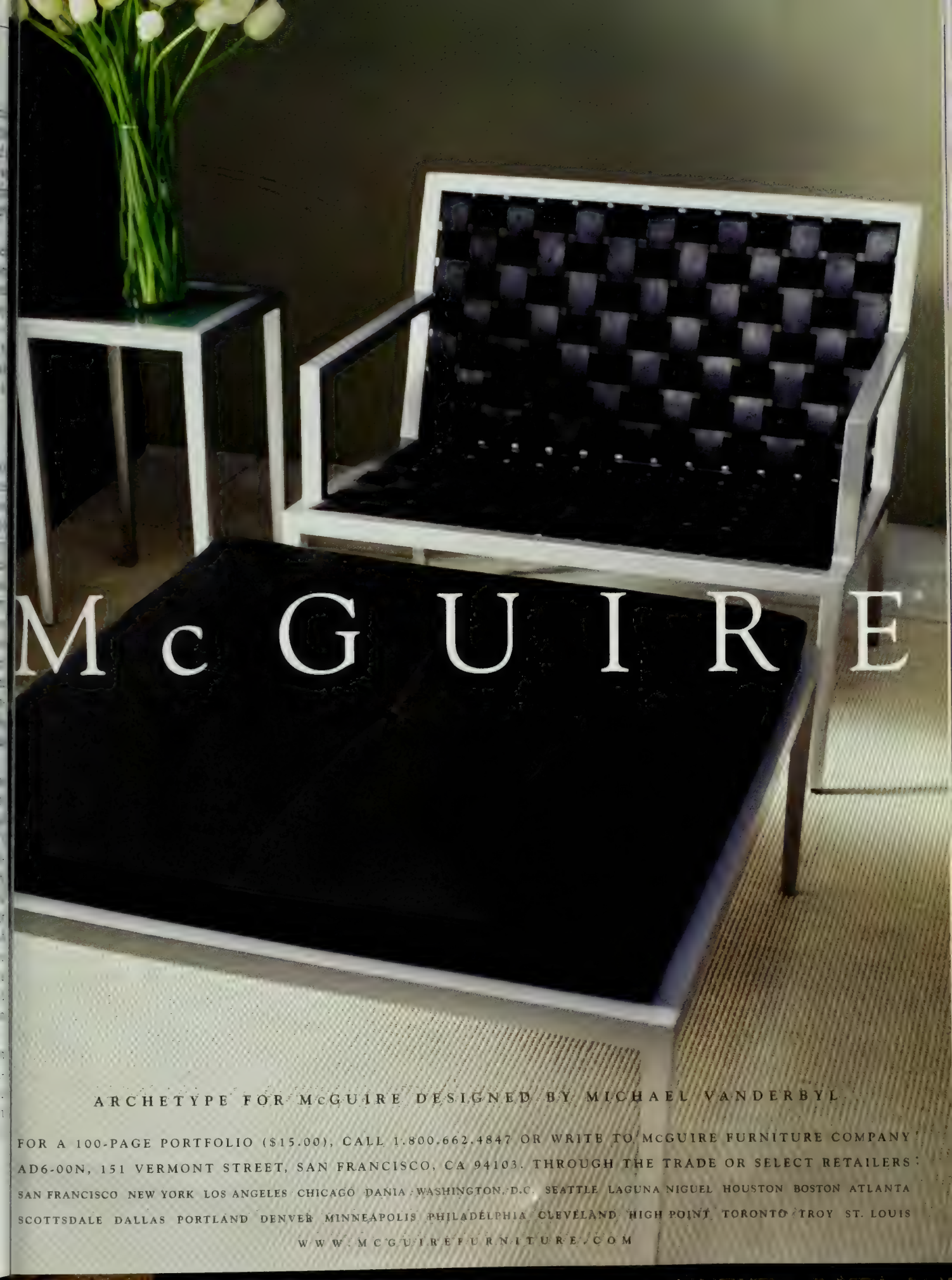
This was a serious operation. The Deck Doctor and his crew constructed three large cribs out of railroad ties, set them at intervals from the shore and filled them with boulders that they brought in by barge. They then built a large dock on top of these monster foundations, a dock for the ages. I approved every additional, undiscounted measure for strengthening it further, and tried not to hear the ringing of the cash register. Let the waves come—I could watch the biggest of them pass under my dangling feet and crash against the cribs, and never feel a thing. This baby was here to stay.

We had it for two years. Then the lake iced over. This wasn't supposed to happen. Because of its great depth and turbulent surface, Skaneateles hadn't been completely covered by ice "in living memory," a phrase I'd heard often, and whose funereal resonance should have given me pause. But that winter the lake iced over, every inch of it, and the ice grew thick. It did no harm while the cold kept it locked in place, but once the thaw began, it started to move. And of course it moved in the same direction as the waves, toward our dock.

Nothing can hold up against ice on the move. It sculpts continents. It exerts pressures even greater than the sums I was to spend on our "camp." In

*continued on page 56*

Light[illegible] the lake. In the sudden glare I could see my dock, still [illegible] be sure, but no longer connected to the land.




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GUEST SPEAKER

## TOBIAS WOLFF

*continued from page 54*

the space of a single night, our permanent dock was reduced to a tangle of driftwood.

The Deck Doctor had never seen anything like it. Wow! Still, there was plenty of usable lumber there, and what was the chance of the lake freezing over again? He'd do it for cost. He felt for us.

### VI. Permanent Dock #2

It was built just like the first permanent dock, and incorporated much of the wood from that dock and from the floating dock. The Deck Doctor did it for cost—great cost. This one lasted a year. Then the lake froze over again. The ice chewed up the dock and spat out mostly kindling and a small quantity of salvageable lumber, which the Deck Doctor wanted to apply toward Permanent Dock #3. After all, what were the odds...

My wife put a stop to it. She actually spoke of killing the Deck Doctor. Finally we got someone else to make us a cheap, temporary dock—the kind you put in, then take out for the winter.

### VII. Free at Last

After seven years we sold the place—upgraded, improved, renovated and beautified—for somewhat less than we'd paid. Did I complain? Hah! I felt like I'd been let out of prison. But that wasn't the greatest stroke of luck we had. Listen to this. This is true.

One day shortly after we'd dumped the camp, my wife was driving down a busy street when from behind a truck a man stepped out right into the traffic. He saw my wife bearing down on him and froze, Styrofoam cup in hand. My wife slammed on the brakes and came to a stop just inches away from him. He looked at her, then stepped back. It was the Deck Doctor. She had almost killed the Deck Doctor. And if she had? We'd made an opera of our dealings with him. We sang it to our friends, and to the merest acquaintances. Homicide had been spoken of, whimsically perhaps, but who would credit the joke if she'd actually run him down?

Live and learn. No more second homes, and no more jokes about killing people. □

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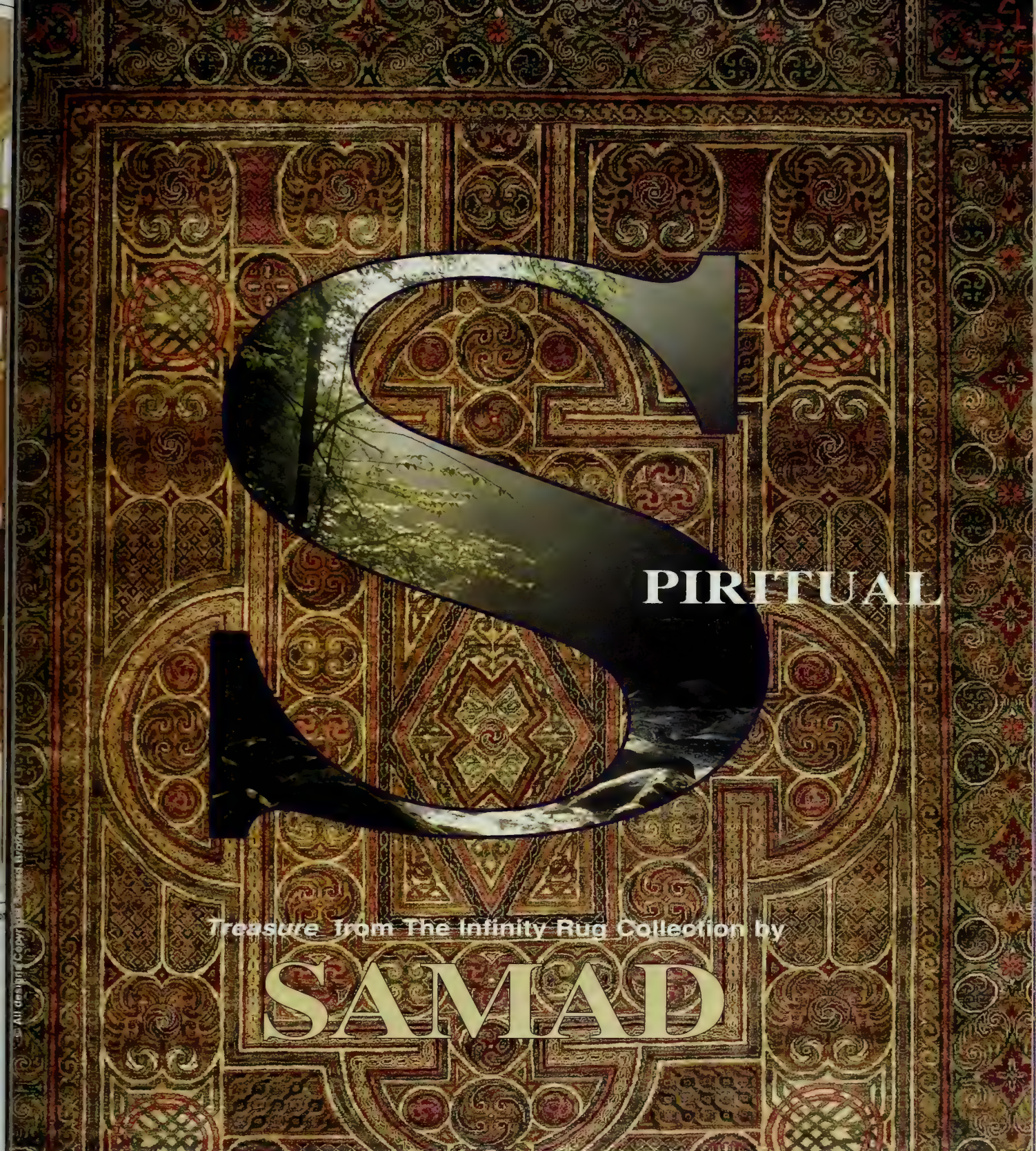
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# ON THE TRAIL IN TUCSON

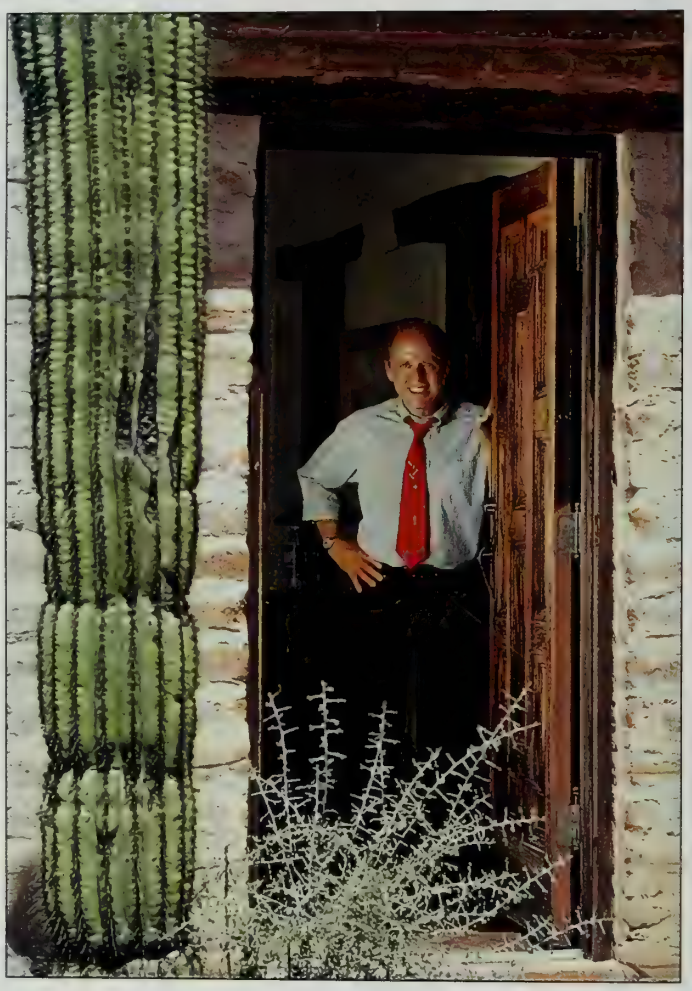
## STEPHEN SHADLEY TRACKS DOWN SOUTHWESTERN TREASURES

*Text by Ann Landi/Photography by George Obremski*

STEPHEN SHADLEY'S INtroduction to the discreet charms of shopping in Tucson, Arizona, came about, fittingly, through the impulse purchase of his friend and client Diane Keaton. It was a rather large impulse by ordinary standards, but thoroughly in character for some of Keaton's impetuous on-screen personae: She found a small house in this mountainous, still largely rural corner of the Southwest, fell in love with it and bought it as a retreat (see *Architectural Digest*, April 1998). Shadley, a New York–based interior designer, said to the star, "Why don't you have me out for a weekend, and I'll give you free advice?" Shadley's weekend evolved into five years of exploring, with side trips to border towns and up to Phoenix. "Diane's a nonstop shopper," he says. "She's a hard one to keep up with."

The second-largest city in the state, Tucson lies at the heart of the Sonoran Desert and takes its name from an Indian word meaning "village of the dark spring at the foot of a mountain." The mix of Anglo, Hispanic and Indian cultures is a big part of the area's allure, and though the city has been growing rapidly since World War II, "there are still so many of the old-time elements that you feel like you're really in the Southwest," the designer says. He's drawn to the small-town atmosphere and notes that shopping in Tucson can seem

*continued on page 62*



**"Tucson is growing, but it's retaining its character," says Stephen Shadley (left, at Eric Firestone Gallery). BELOW LEFT: The gallery is in a 1936 house by Josias Joesler.**

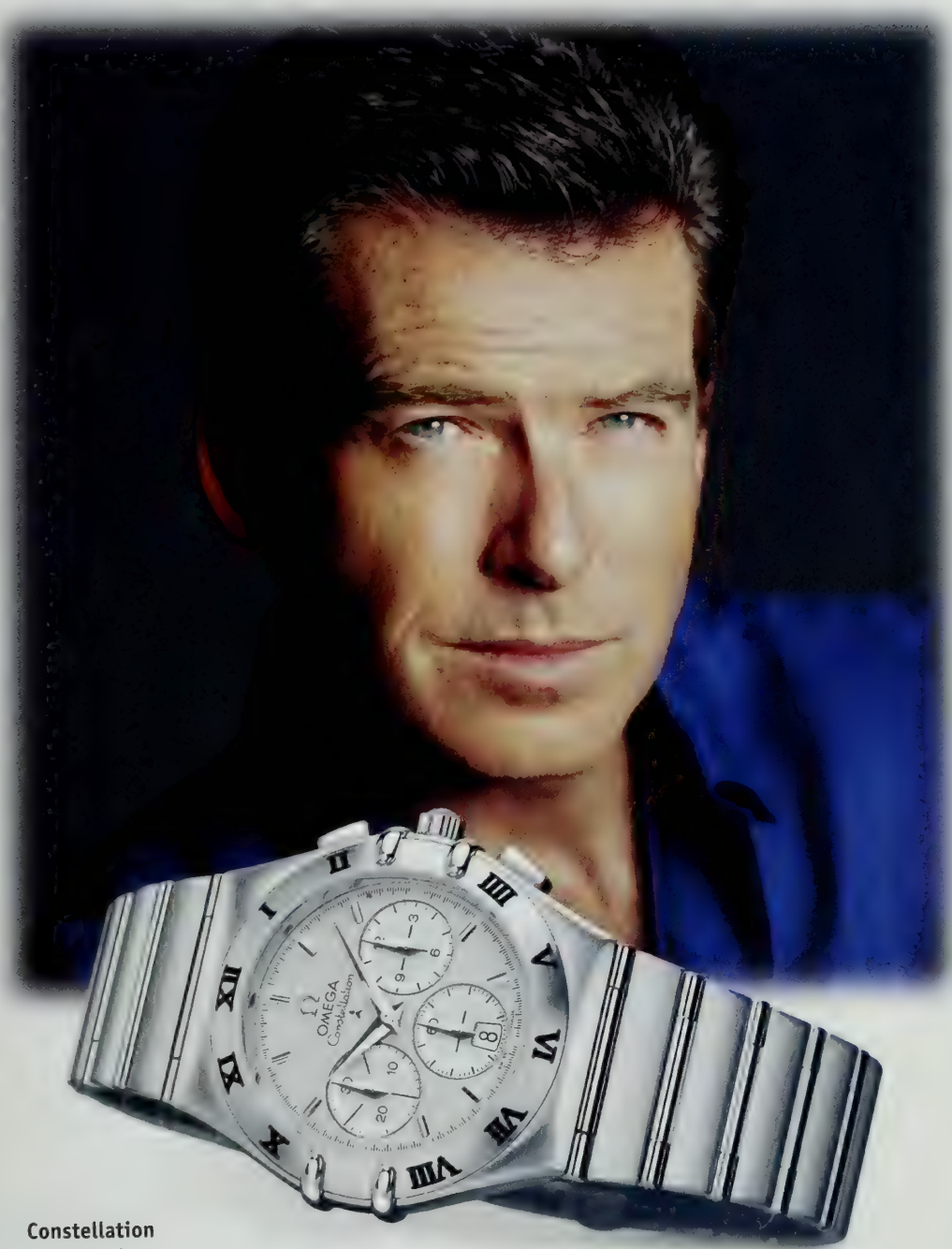
**BELOW: An Arts and Crafts stenciled rug complements a barrel chair and settle, both circa 1910, at Eric Firestone. The painting, *The Wildhorse Ranch*, is by Ray Strang.**





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# ON THE TRAIL IN TUCSON





*continued from page 60*

like a family affair. The local dealers and merchants "all have a history together, and they've all watched their businesses grow," he points out. "The town is very community oriented."

Shadley's tour of Tucson often begins downtown at the Etherton Gallery, owned by Terry Etherton. "Diane has an interest, as I do, in photography, and they have an incredible inventory of nineteenth- and early-twentieth-century work by artists like Edward S. Curtis and John Hillers." The shop is spacious and loftlike, with "room to view and show a lot of art," Shadley says, adding that Etherton is "a reigning expert, even nationally, in terms of the work he shows and collects." His stock is eclectic, ranging from New Guinean tribal art to the grotesqueries of contemporary photographer Joel-Peter Witkin. Photography is the main focus, but Etherton also shows paintings, sculpture and mixed-media efforts by local and regional artists.

A short drive to the east is Colonial Frontiers: another vast space in a former warehouse in the Lost Barrio, an area of warehouses that has been turned into an arts and shopping district. Owners Michael and Jeanne Bernstein buy much of their inventory in Mexico, South America and Goa, India, which was once a Portuguese colony. "It's odd," the designer notes, "how something Portuguese that goes to India can come to the American Southwest

*continued on page 66*

**ABOVE LEFT: A Navajo blanket hangs by a table on which Native American and Mexican artifacts are arrayed at Michael D. Higgins. ABOVE: Shadley with a 1950s Mexican saddle.**

**BELOW: Colonial Frontiers is in the Lost Barrio, formerly the city's warehouse district. BELOW RIGHT: Among its inventory are 19th-century columns and palace doors from India.**






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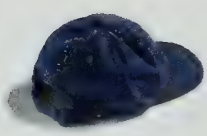
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# ON THE TRAIL IN TUCSON




**BELOW LEFT: Objects from around the world —such as New Guinean wood figures, a Navajo blanket and a jar and stirrups from Peru—can be found at Primitive Arts (left).**

**BELOW: Owner Paul S. Shepard discusses a Central American Mayan vase with Shadley. Hanging behind them is an 18th-century resist-dyed textile from Peru.**





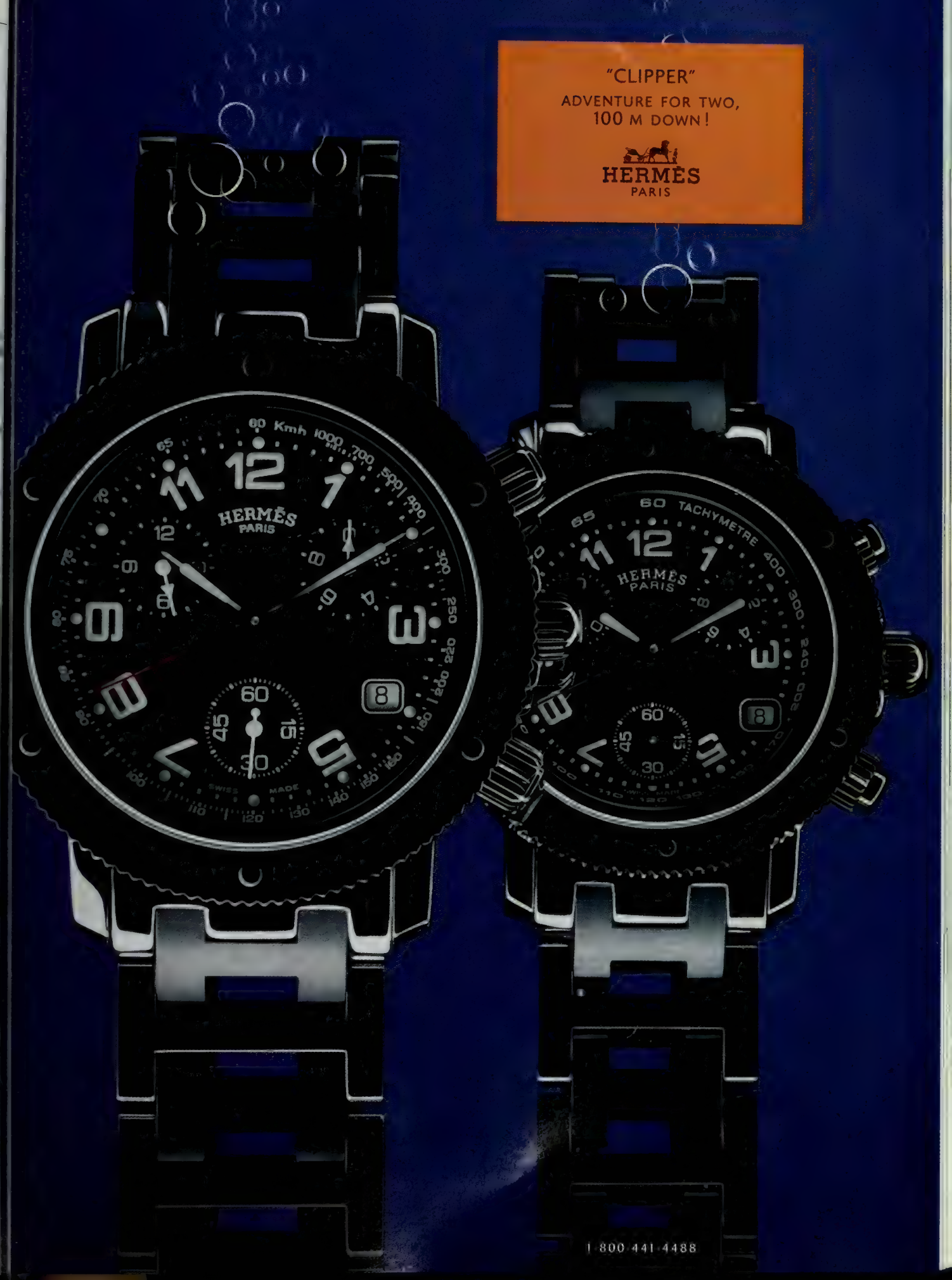
*continued from page 62*

and look like it belongs here. The Spanish heritage is still so strong." Michael Bernstein says that in a quarter-century of traveling around different parts of the [illegible] he and his wife "came [illegible] cover similar traditional [illegible] signs and styles that were common to each country's colonial experience."

Among the many treasures one might find in the Bernsteins' brick-walled emporium [illegible]-and-gesso [illegible] known as s[illegible]tos, a [illegible] from an [illegible] hacienda, pillars from the days of the Raj, Indonesian textiles and eighteenth- and nineteenth-century Chinese clay trade jars. Shadley considers Colonial Frontiers something of a rarity. "You'd only find one or two places in New York or Los Angeles like this, stores that haven't been 'shopped out.'"

Colonial Frontiers isn't far from two more of Shadley's favorites, Spanish Cross Trading Co. and Primitive Arts Gallery. A tiny shop filled to bursting with Mexican art

*continued on page 70*


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*Top:* Room design, Arron Ast Interiors
Photography, Frank Ritter. sofa style #136
left chair style #136, right chair style #302
ottoman style #403

*Middle:* Kevin Walsh, third generation master craftsman

*Bottom:* Room design, James Rixner A.S.I.D
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# ON THE TRAIL IN TUCSON





ABOVE: Shadley and Terry Etherton of the Etherton Gallery admire photogravures by Edward S. Curtis. ABOVE RIGHT: From Curtis's series *The North American Indian.*

*continued from page 66*

and artifacts, Spanish Cross is owned by Barry Coleman, who makes frequent forays south of the border to buy his inventory of religious art, textiles, masks and other pieces. Shadley is especially taken with an old telegraph key, made in the United States but found in Chihuahua. "So few of us have ever seen a telegraph key, except in westerns," he says. Coleman also gathers up items that were once commonplace in every Mexican household, such as wood-handled hot-coal irons with lacy cutouts. ("I guess the setting is determined by the number of coals," Shadley jokes.) Stacks of old Mexican doors, made of mesquite or pine and scarred by time, find new life as cabinetry or even wall reliefs in Tucson houses.

Primitive Arts Gallery, a few blocks to the east, offers just what the name promises. Owner Paul S. Shepard, an expert in pre-Columbian ceramics and textiles, is known for the South American antiquities that fill his shop. "Talking to him is like having a conversation with a historian or college professor," Shadley says. "He deals in very specific material, and he has no competition from any

*continued on page 74*





FAR LEFT: At Spanish Cross, Shadley stands near a 1920s trunk, lined with tin signs, that was once used as an ice chest. LEFT: A display of 19th-century Mexican coal irons.

As I See It, #44 in a series
Ivo Von Renner
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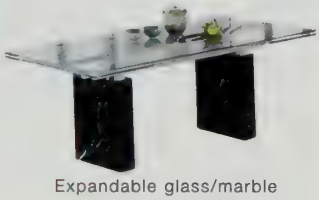
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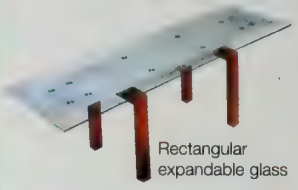
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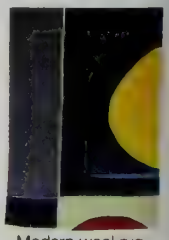
Modern expandable wood



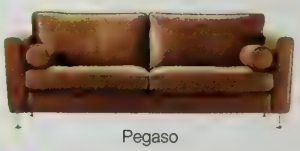
Le Corbusier chair



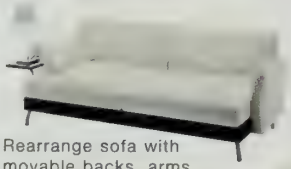
Rectangular expandable glass



Modern wool rug

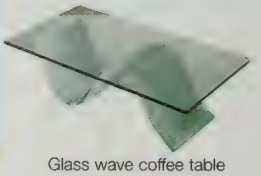


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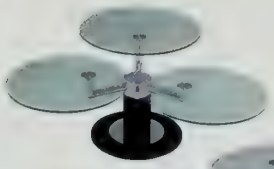
Glass wave coffee table



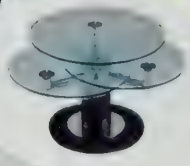
Up/down chandelier

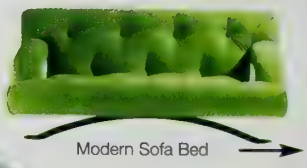


Expandable glass

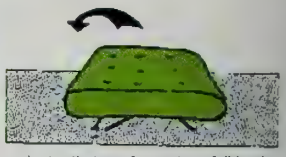


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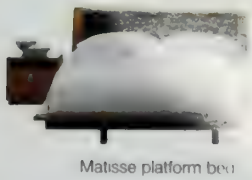
Ginger chair → to a lounge → and also into a single bed



Mirror



Granite table/870 chair



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**...Miele has always based technology and design development on one question: "How can we improve the quality of life through our products?"**

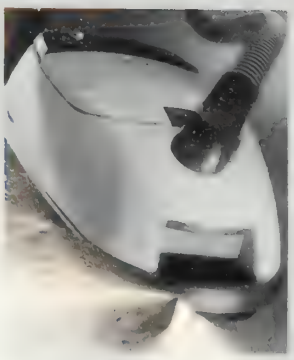
*In a company manual, this distinction is addressed with characteristic Miele forthrightness: "In the long run, success is only possible if you accept personal responsibility for the quality of your products. Foresight and long term planning should not be overruled by faddish, superficial trends."*

*At Miele, a broad vision of the word "service" begins with the belief that it takes absolute reliability to win a customer's confidence and loyalty – a company's most valuable assets. From research scientists, designers, and engineers to the men and women who sign their name to every machine before it is allowed the Miele nameplate, all are encouraged to cherish and respect their contribution to Miele's service offerings. Miele's highly trained team of service technicians and customer support specialists are the final links in the vast "Miele family" network upholding this service tradition on a daily basis.*

*Indeed, consumer confidence, based on Miele's advanced products and expert service, has quietly evolved into worldwide renown for excellence in technology, design, and durability. This reputation for unsurpassed quality has been earned through over one hundred years of devotion to* Immer Besser *the Miele credo that will guide the company into the next generation, and the next century.*









### A century of Miele innovation

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*Carl Miele and Reinhard Zinkann found the company, originally producing cream separators*

**1901**
*First tub washing machine is introduced – an idea spawned by a butter churn*

**1927**
*Production of vacuum cleaners begi*

**1929**
*Europe's first electric dishwasher*

**1956**
*The first fully automatic washing machine*

**1960**
*The first fully automatic dishwashe*

**1966**
*Europe's first electronically-contro tumble dryer*

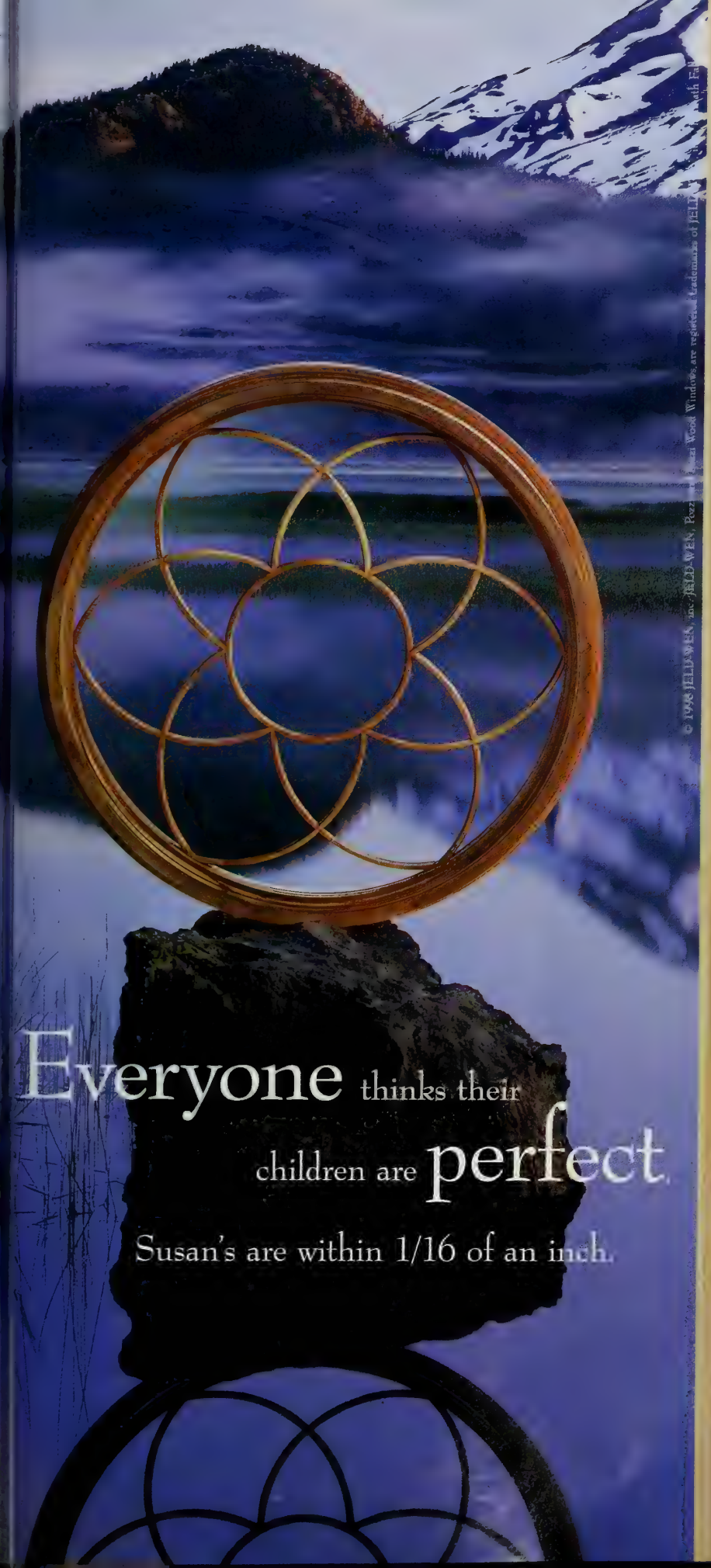
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# ON THE TRAIL IN TUCSON






ABOVE: Pima baskets sit alongside a kachina cradleboard from the 1890s at Medicine Man Gallery, which offers paintings of the American West and Native American art.

RIGHT: Medicine Man Gallery's façade. Shadley credits its owner, J. Mark Sublette, with "helping to open up the market" for works by the western painter Maynard Dixon.

*continued from page 70*

other shop in Tucson. This is very high-end stuff." As testimony, both the Cleveland Museum of Art and the Tucson Museum of Art have purchased objects from Shepard, and he has lent antiquities to a number of museums.

The store is in a complex of charming—there's no other word for it—buildings designed by Josias Joesler, a Swiss-trained architect who eventually settled in Tucson and built some of the area's most distinctive structures between 1928 and his death in 1956. The shop's stepped façade is made of whitewashed brick and has a curving quasi-Déco window. The overall look is somewhere between south-of-the-border hacienda and Swiss chalet. "Joesler brought a kind of whimsy to the design," Shadley says. "This is a beautiful complex to walk through."

Among the more intriguing objects on display inside are saddle blankets, wood figures from New Guinea and silver stirrups and eighteenth-century resist-dyed textiles from Peru. Perhaps the most magical of Shepard's *trouvés* is a Honduran-Mayan ceramic tripod cylinder vase that dates to somewhere between the ninth and eleventh centuries. Around its surface, an evil-eyed shaman gradually metamorphoses into a jaguar. Even after one thousand years, the fluid Mayan draftsmanship exerts a powerful spell.

*continued on page 80*




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**6 ERIC FIRESTONE GALLERY**
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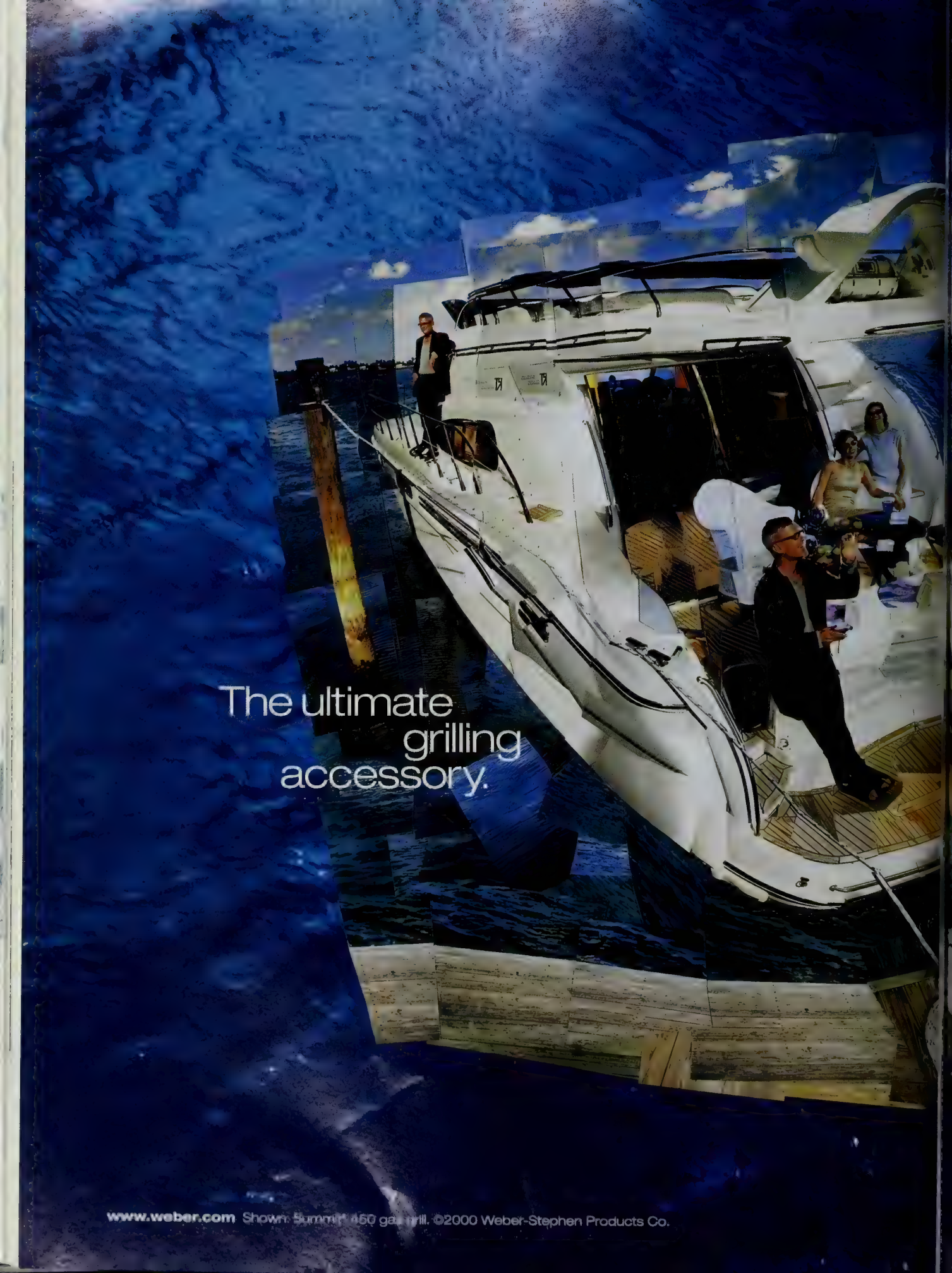
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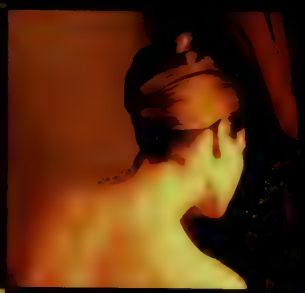
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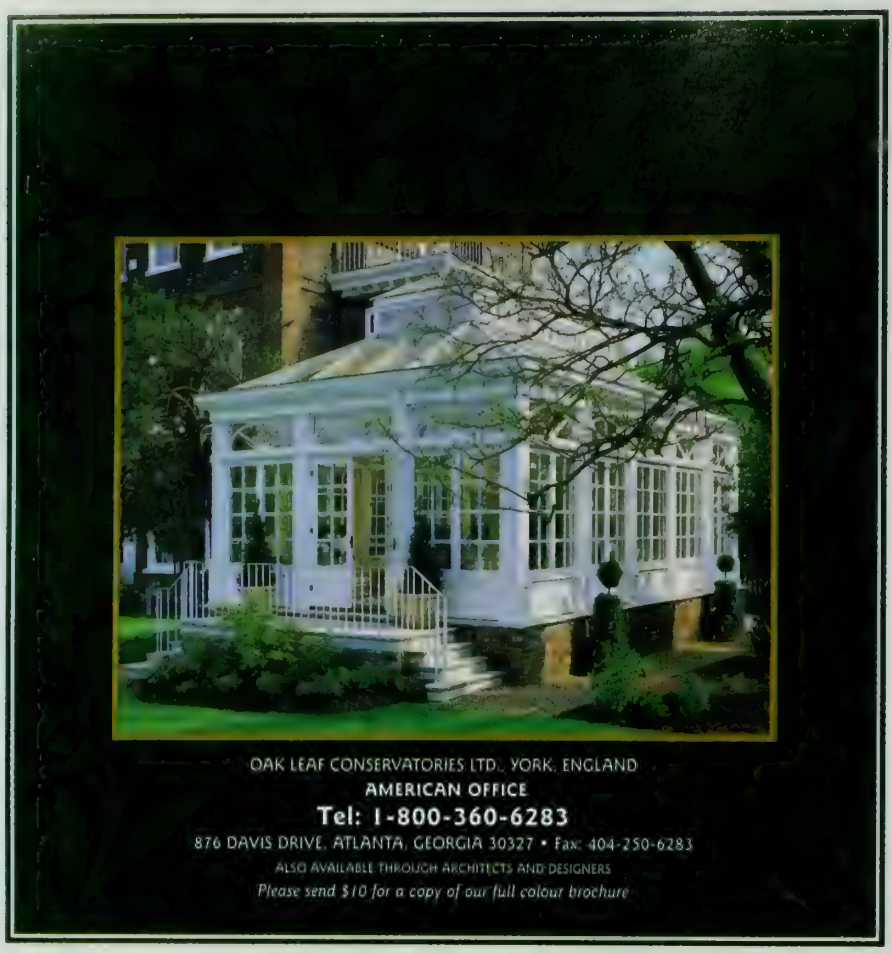
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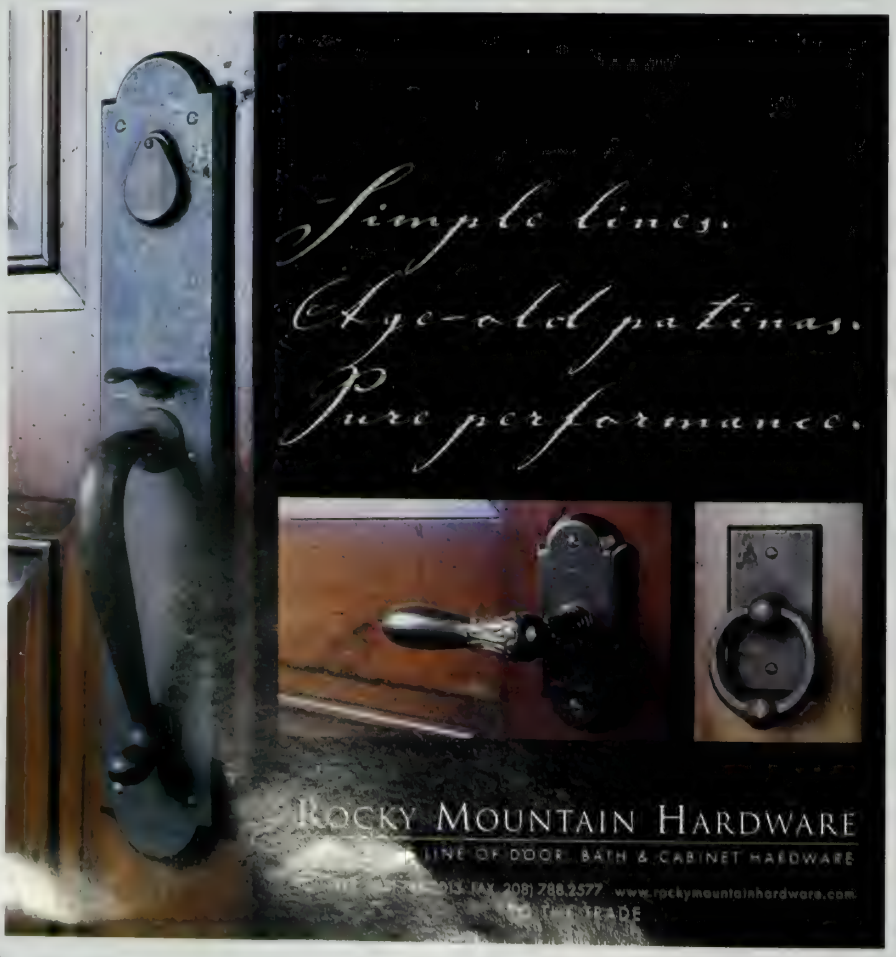
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# ON THE TRAIL IN TUCSON

*continued from page 74*

About three miles to the east lies Medicine Man Gallery, named for owner J. Mark Sublette's previous occupation as a sports-medicine doctor. "Mark has an incredible collection of Native American textiles and pottery—those are among his specialties," Shadley says. "But what really interests me is the paintings." He especially admires those by contemporary painter Ed Mell, who captures the celebrated sunsets of the Southwest in a style that sometimes recalls Thomas Hart Benton. "Artists like Ed Mell have been subregionalized for too long," he comments, adding that Mell's intense color and massive scale mark him as one artist who deserves a larger audience.

A short drive across town is another Joesler-designed building, home to Eric Firestone Gallery. It still displays elements of the architect's work, including red-clay Saltillo tiles on the floors and mesquite lintels over the doorways and fireplace. The overall atmosphere is warm (particularly with a fire going on a chilly afternoon) and complements

> Navajo blankets "are like fine Oriental rugs," says Shadley. "You have to know the regions, the weavers, the designs."

the wares for sale. Firestone specializes in Mission furniture, objects from the Arts and Crafts Movement and paintings by southwestern artists from the thirties and forties. The artworks include oils by Maynard Dixon and Ruth Fehr, painters who were active in those decades and whose prices are beginning to soar at auction. "This is really a special place," Shadley remarks. "The environment is authentically old Tucson, and Eric is incredibly selective about what he shows."

Last on Shadley's tour is Michael D. Higgins Antique Indian Art, next door to Eric Firestone. Higgins "has been in business for a long, long time," Shadley

*continued on page 84*

# Always the center of attention.

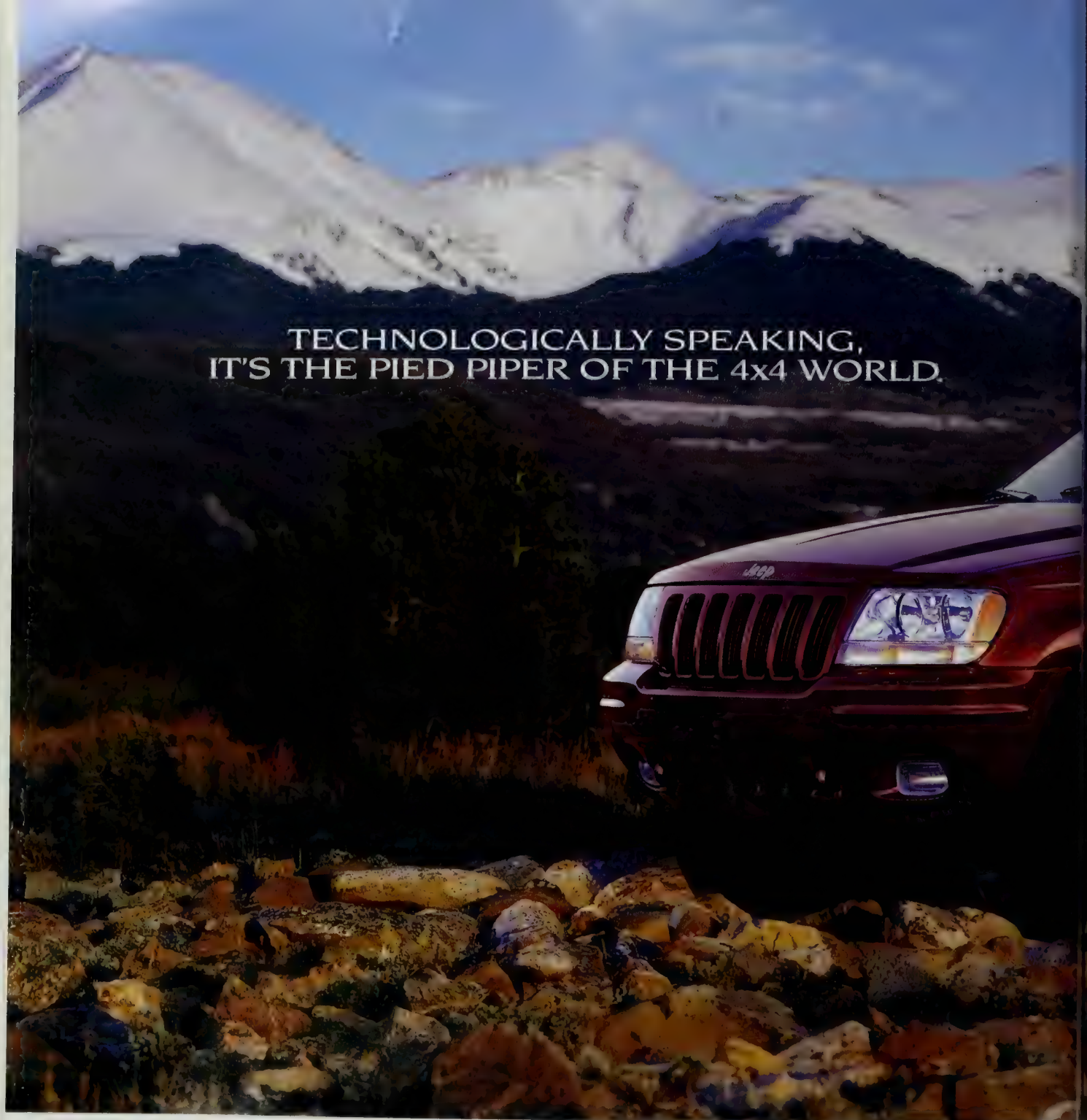


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To the Trade



# ON THE TRAIL IN TUCSON

*continued from page 80*

says. "Many of the other shopkeepers look to him as the guy who got it started. He has a passion for what he does, and that comes through as soon as you start talking to him."

One of Higgins's specialties is Navajo blankets, whose patterns give the store's interior an almost dizzying lift. "These are like fine Oriental rugs," Shadley explains. "You have to know the regions, the weavers, the designs. And you have to really trust the person that you're buying them from. I'm not an expert, because I deal in such a broad realm of items from different cultures and different time frames. For me it's the gut reaction; but after a while you start to become more discriminating without even realizing it."

Other Native American items for sale at Higgins's store include a pair of exquisitely beaded moccasins made by members of the Blackfoot tribe, a fringed and beaded holster and an unusual Shoshone beadwork purse called a strike-a-light. "This worked like a pack of matches," Shadley points out.

> Though Tucson has been growing, "there are still so many of the old-time elements that you feel like you're really in the Southwest," the designer says.

"You carried the flint and steel inside and pulled them out whenever you needed a light."

Though Stephen Shadley's tour cuts a broad swath through this sprawling city, the journey under the fabled southwestern skies is worth it. Of the many emporiums in Tucson, he has chosen those that set the place apart from other shopping meccas. "Tucson is one of those areas where you can find regional treasures, items you won't see anywhere else," he says. "It's a place where the local culture survives in an amazingly vital way." □



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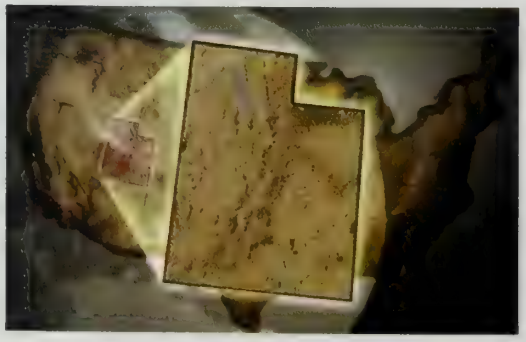

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*Text by Christopher Finch/Photography by De Foresta*

"When I conceive a house," says Jan Robert Hochhauser, of Hochhauser Blatter Architecture and Planning, "my thoughts are dominated by one consideration: How can I most effectively blend the architecture with the unique setting?"

Few places are more blessed with spectacular settings than Montecito, California, which affords sites from beachfronts to hillsides commanding stunning views of the Pacific Ocean. The residence Karen and Gary Kledzik acquired occupies one of the latter, a sprawling three-acre lot that wraps around a spur of the foothills of the Santa Ynez Mountains. Seen from the road, the house stands out boldly against the craggy landscape like a piece of hard-edged sculpture.

At closer range, however, the impression is quite different, as it becomes apparent that the geometries of the main house and its satellite buildings vary widely to conform to the topography. The smaller structures —a guesthouse and a studio/gymnasium—are tucked

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**Above: A residence designed by Hochhauser Blatter in Montecito, California, is integrated into the hillside site. Left: The limestone paving conforms to a rock outcropping.**



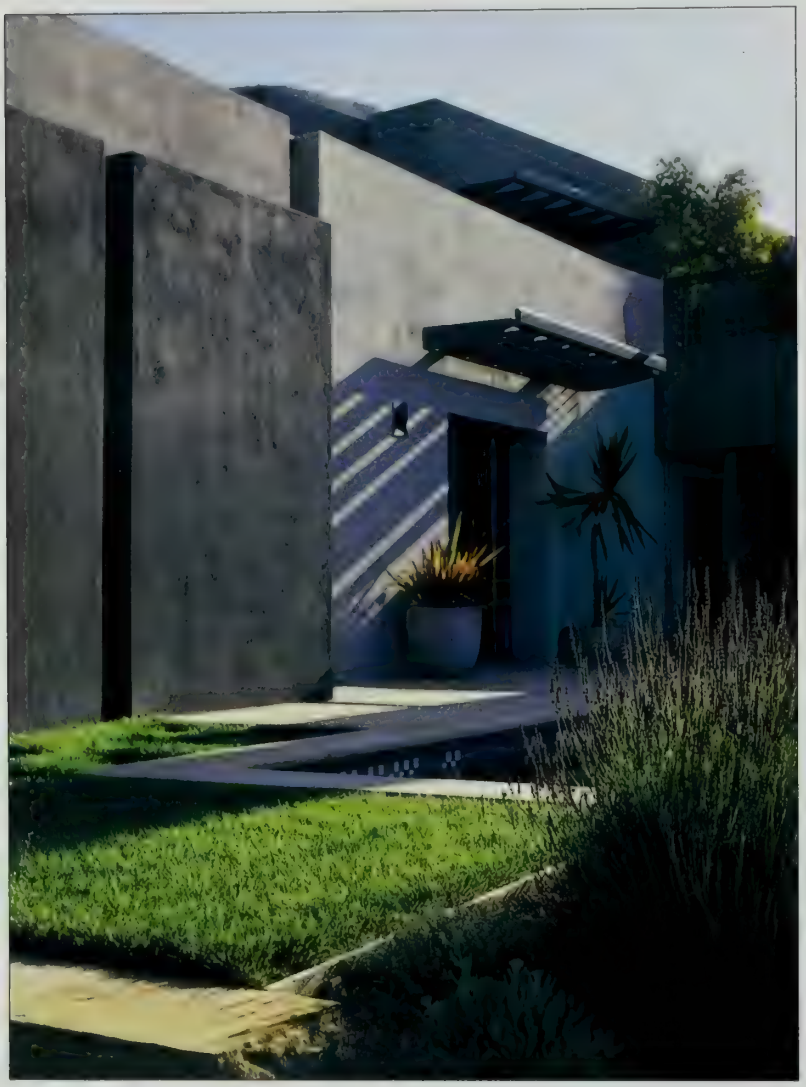
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**TOP RIGHT: "We used six tonalities to make the buildings blend in," says Jan Hochhauser, left, with Jay I. Blatter. ABOVE LEFT: The pool terrace offsets the house's vertical lines.**

**ABOVE: The trellis of the guesthouse, one of three structures on the property. "It's a counterpoint to the primal geometry of the building's form," notes Hochhauser.**

*continued from page 90*

in among massive outcroppings of sandstone and seem to grow naturally from the ground. That illusion is enhanced by the fact that they are topped with sod roof terraces—pierced with skylights—that appear to be extensions of the bluff itself. The main house is integrated with the landscape as well: Some sections are dovetailed into the hillside.

Hochhauser, who has been practicing architecture in Santa Barbara since 1983, describes his approach as eclectic—within limits. "I don't do Tudor," he jokes. "I don't mind taking on projects that have a traditional flavor so long as the idiom can be rethought in an imaginative way that allows for some kind of structural integrity. Ideally, though, I like to design modern buildings, especially on lots that provide a creative challenge."

The residence in question, originally designed for another couple, offered just such a challenge. Dramatic and beautiful, the location did not lend itself to plopping down a conventional building, however handsome. To make the project fit the site, it would be necessary to position the buildings around the curve of the hillside. And each element—every room, balcony and courtyard—had to be oriented according to its own set of requirements. The result would be an intricate confluence of volumes and angles. The problem was how to avoid visual muddle and make that spatial interplay work. Hochhauser made the resolution of this issue the basis for the aesthetic of the entire complex.

The structures were made with wood-and-steel-frame construction, combined with concrete blocks and poured concrete that was finished in portland cement plaster. (Used in conjunction with the sod roofs, these materials make the buildings both low maintenance and durable, as well as fire resistant.) Windows and exterior doors have

*continued on page 94*




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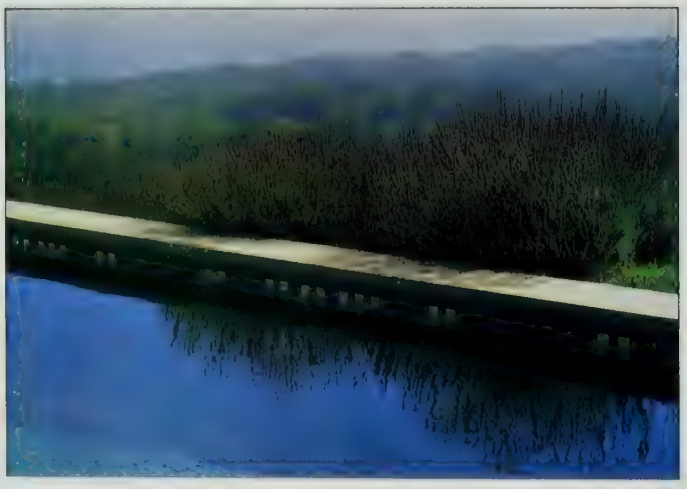
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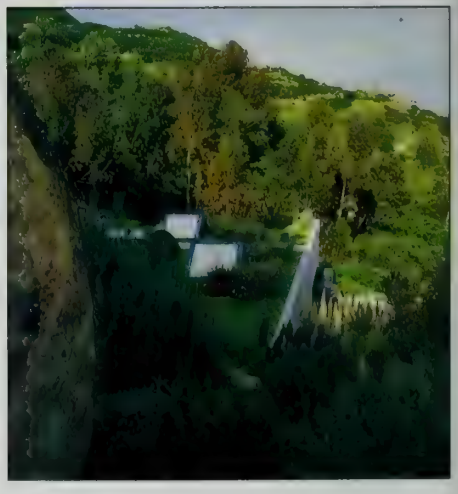
steel frames designed by the same company that provided the fenestration for Frank Lloyd Wright's Fallingwater. This detail is typical of the quality of the appointments throughout.

Crucial to the entire concept are the slabs of honed French limestone used as flooring, which extend outdoors to pave terraces and courtyards. Especially in the outdoor areas, these slabs—occasionally punctuated by blue porcelain tiles—are set in configurations that complement the various planes and forms of the buildings.

Inside the house are numerous types of rich stone, from Moroccan fossil stone to black granite from South Africa and Sahara gold marble from Spain. Cabinetwork







**ABOVE: The interplay of weathered boulders and rectilinear forms continues on the upper terrace. "Stone steps, paths and roof gardens connect every level to the land."**

**LEFT: Susan Van Atta and David Black collaborated with the architects on the landscaping. RIGHT: The guesthouse and the studio/gym have sod roofs and skylights.**

makes use of ash, fiddleback maple and English lacewood. The interior spaces are highly sculptural: The hallway/gallery of the main house, for example, is particularly striking, as it curves to follow the shape of the hillside.

It is from the outside, however, that one fully appreciates the architect's success in adapting his vision to the setting. The soft tints of the stone and the painted surfaces blend subtly with the native vegetation. Especially impressive is the manner in which the masses of the buildings form a counterpoint to the gargantuan, almost surrealistic boulders that punctuate the site. At first glance one might almost imagine that these weathered monoliths had been placed there to complement the man-made structures.

When the Kledziks purchased the residence, they found it ideally suited to their lifestyle. The interior provides a stunning setting for their art collection, and, as enthusiastic gardeners, they have made every effort to enhance the original design with plantings that emphasize the union of house and landscape. In addition, the couple have rehabilitated the creek that flows at the foot of the property and have created additional trails that provide ever-changing views of the ocean and the mountains.

From one of these trails, as it snakes above the house, it is evident just how thoroughly the buildings have been incorporated into the environment. From certain angles they almost disappear, as if in deference to their primeval surroundings. This is architecture that is daring and at the same time discreet. □

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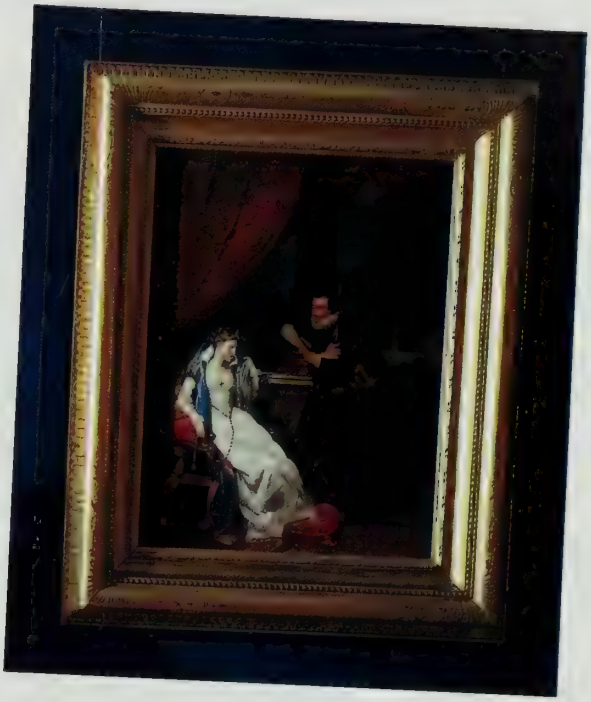
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# CUSTOM TENT CABINS

## LIGHTHEARTED SHELTERS AT HOME ON THE RANGE

*Photography by Audrey Hall*



HILARY HEMINWAY AND HER BUSINESS partner and contractor in Montana, Terry Baird, have spent a great deal of time in tents—she has been on safari and goes hiking, and he likes to camp in Yellowstone National Park. Together they came up with the idea of making tent cabins, which have canvas ceilings and walls. "There's a certain quality of light that comes through the canvas when you're in a tent," says Heminway. "It has a soft, warm glow."

She and Baird, who are familiar with the tent forms that have housed people over the centuries, call their design a wall tent, a rectangular structure enclosed on all sides and tall enough for a person to stand in. "But ours is different because it has a pitched roof and wood floors," explains Heminway. "We also framed it and put in glass windows, real doors and wood walls on the inside. The interior looks like a log cabin."

As in their other joint projects, Baird built the twelve-by-twenty-foot struc-

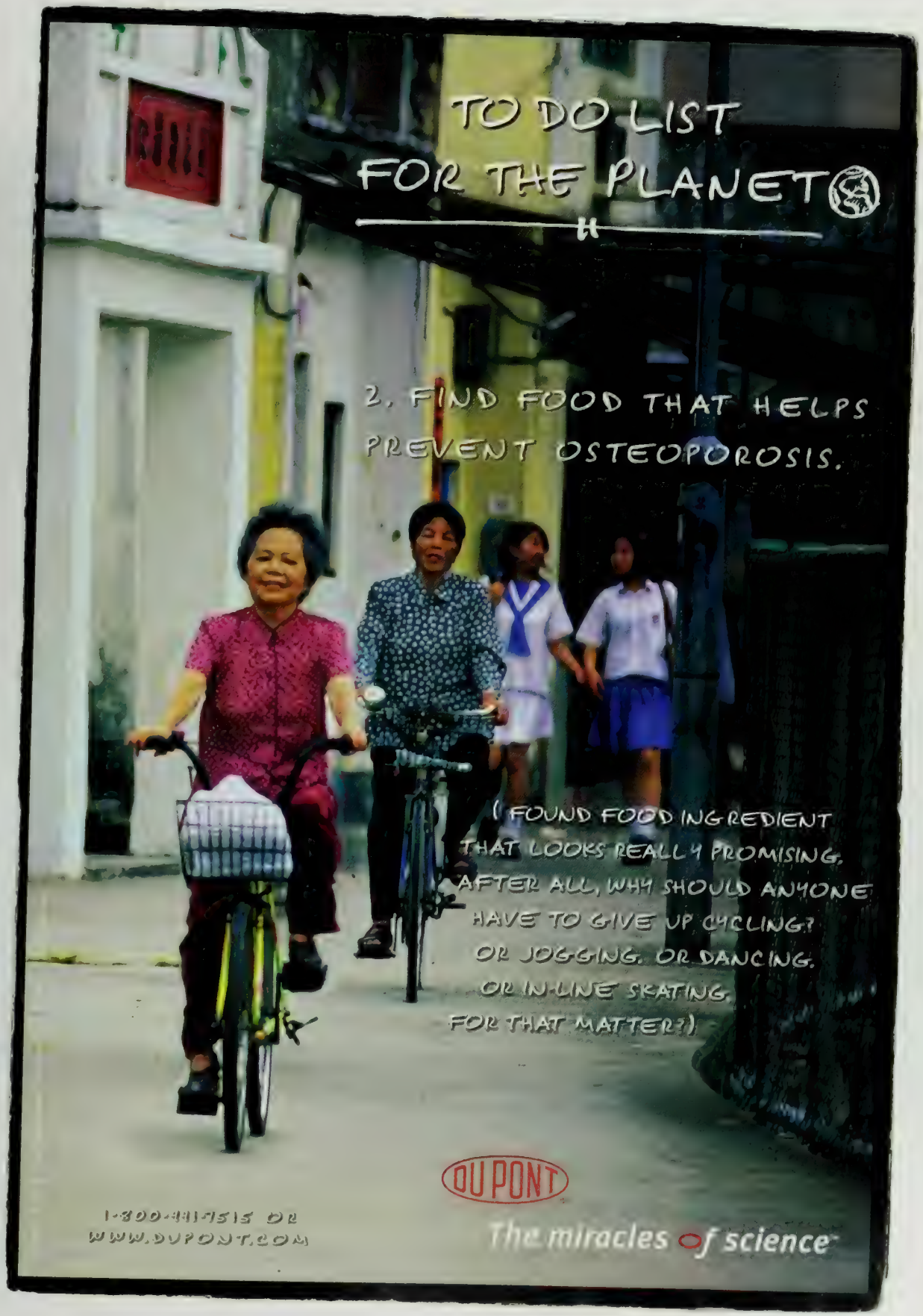
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ABOVE: "I think of it as a playhouse for adults," Terry Baird says of the tent cabin he and interior designer Hilary Heminway (left) created in Big Timber, Montana.

RIGHT: The washstand and stool on the back porch are [illegible]ues bought in the [illegible]. "One day I saw a ho[illegible]here, cooling off in the shade," Heminway recalls.




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# CUSTOM TENT CABINS

*continued from page 98*

ture in Big Timber, Montana, and Heminway decorated the one-room interior using antiques and odds and ends. A lodgepole pine four-poster occupies most of the space. In one corner there is a pair of wicker chairs with a vintage lamp, a demilune hickory table and a leather-topped footstool. Opposite that are an old-fashioned enamel propane stove and a utensil rack.

The cabin has electricity but no running water. Heminway, who with Baird will make tent cabins on commission, notes, "We can install running water, and we do fancy outhouses for people who want them."

Baird designed the cabin to be as temporary, or as permanent, as the owner wants. "The one Hilary and I share has been moved three times," he says. "There are fewer than forty pieces, and each is numbered." He installed a fence at its latest location on Heminway's property to keep animals away. "Horses enjoy licking the canvas and rubbing up against it," she says.

"There's a certain quality of light when you're in a tent."



While Heminway uses the tent cabin as a guesthouse, Baird says, "It's a great thing to set up in the backwoods. You can go fishing but still have that feeling of luxury and comfort. It's nice to be under the stars, but when it's raining, I'd rather be in a tent with the stove lit." □

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LEFT: "I westernized the wicker chairs by attaching leather to the arms with old French brass tacks," says the designer. The ottoman is actually an old French grape barrel topped with hide.

BELOW: Baird made the elevated four-poster to Heminway's specifications, and she draped it with mosquito netting. Underneath it is a storage unit, and behind it is a bookcase.



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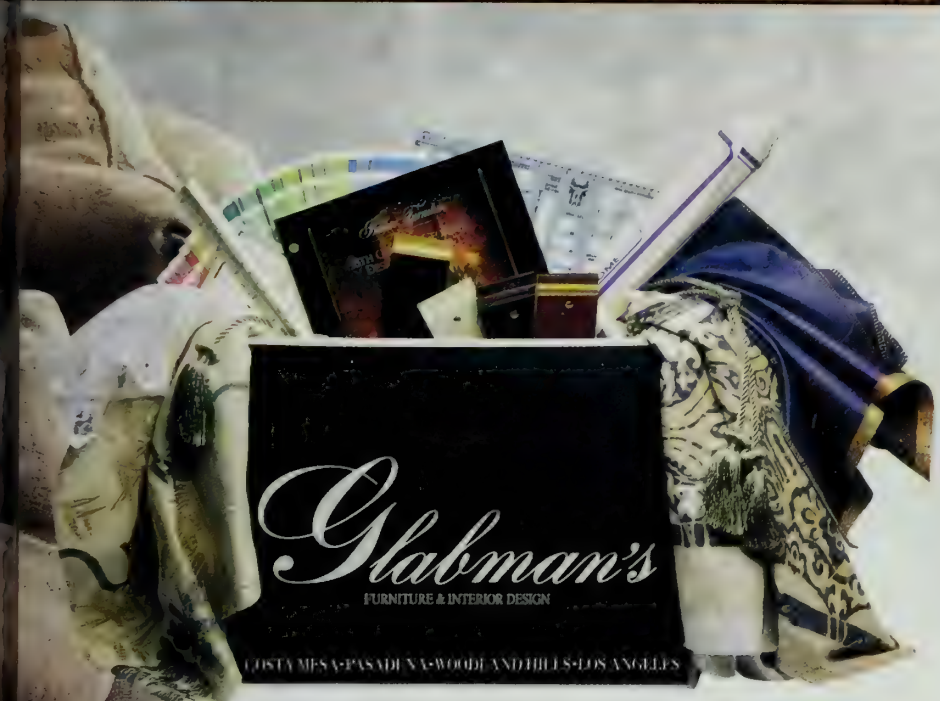
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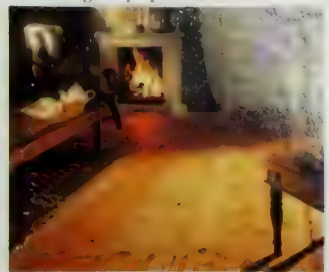
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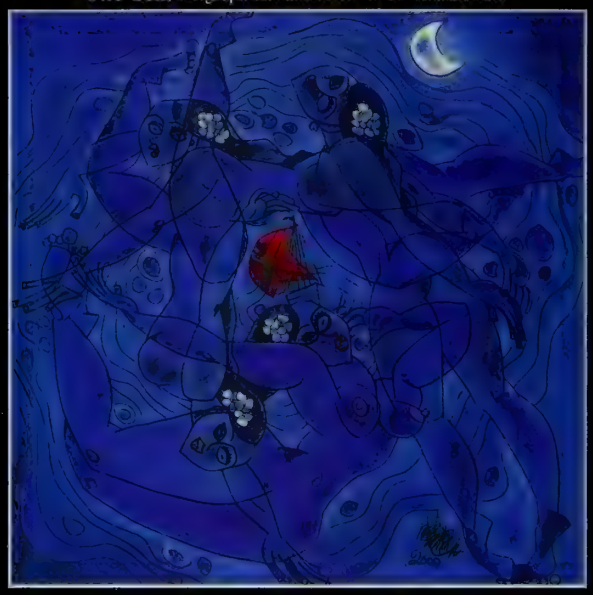
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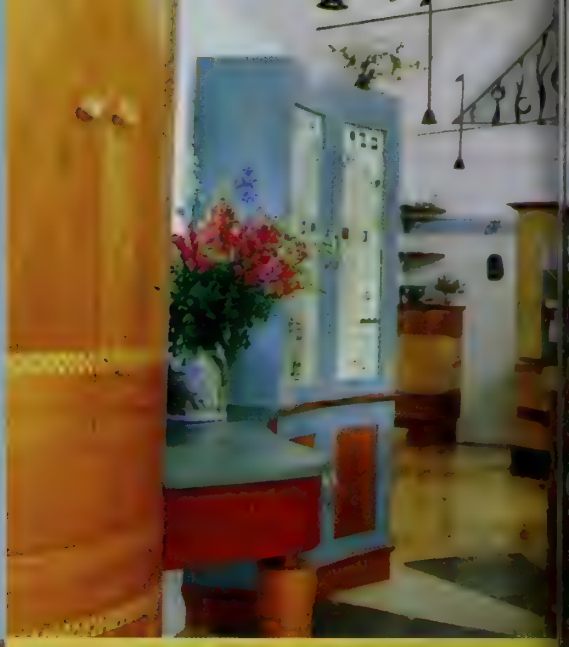
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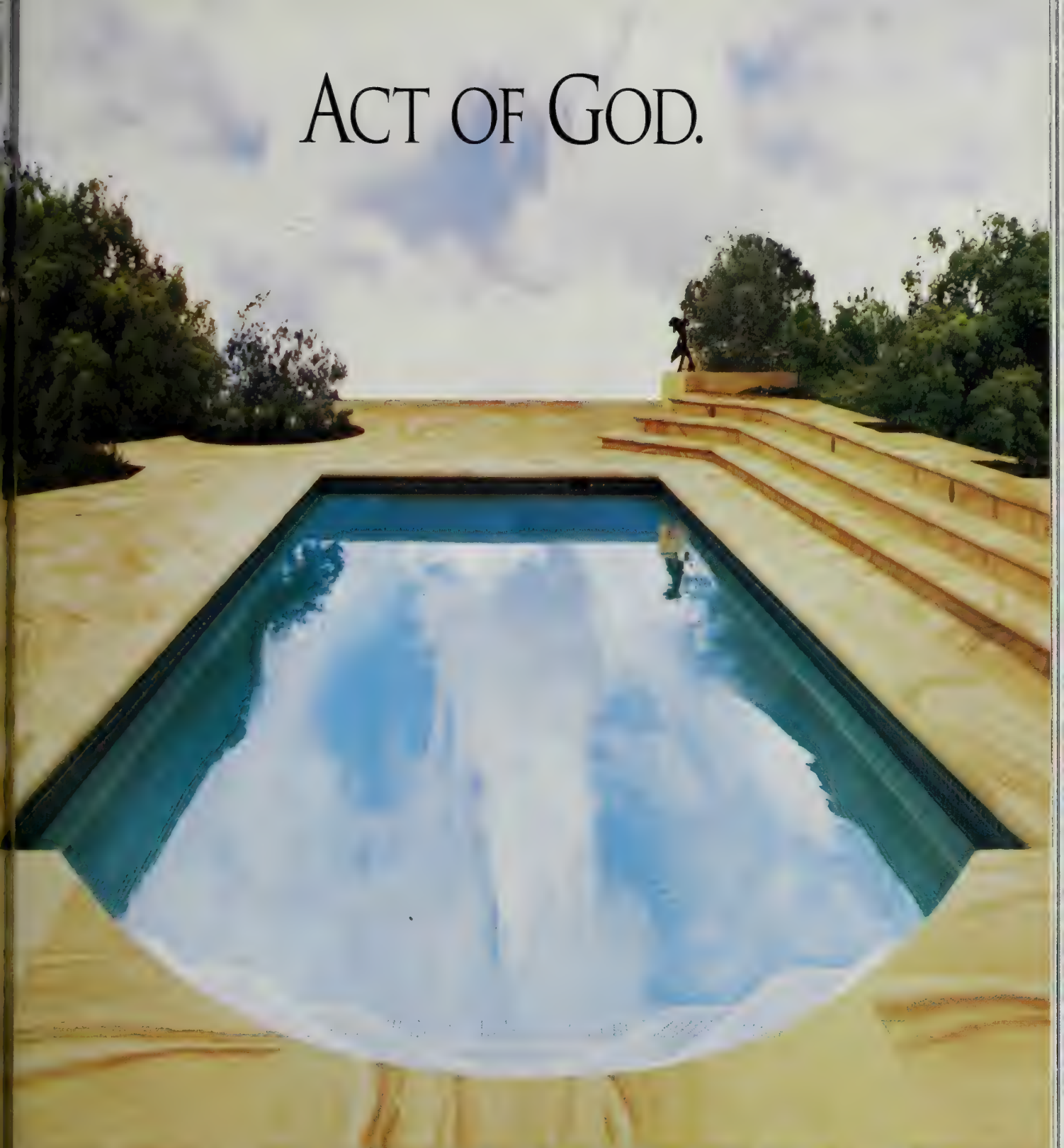
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# MONTANA SPIRIT

## A CONTEMPORARY SETTING FOR NATIVE AMERICAN ART

*Text by Penelope Rowlands*
*Photography by Roger Wade*

SOME HOUSES SEEM TO BE perpetual works in progress, adapting constantly to the changing lives of their owners. One of these is a Montana ranch house that serves as a vacation spot for a couple and their children. In the eighteen years since it was built, it has undergone several incarnations, growing along with the family that, for a few months of the year, calls it home. "It's a house that just keeps evolving," says the wife. In its newest form the structure incorporates the work of Atelier Ugo Sap architects, who came up with a third-generation addition, and Paul Vincent Wiseman, of The Wiseman Group, who did the interiors.

Back in 1981, when this northern California–based couple first broke ground in Montana, "the trend was to have one great big room," recalls the wife. Such a quasi-communal setup—with the master bedroom in a loft over the living room—worked fine when there were only two children. Once the kids numbered four, however, it became problematic. "As our family grew, there was more noise," she adds. "We needed more private spaces."

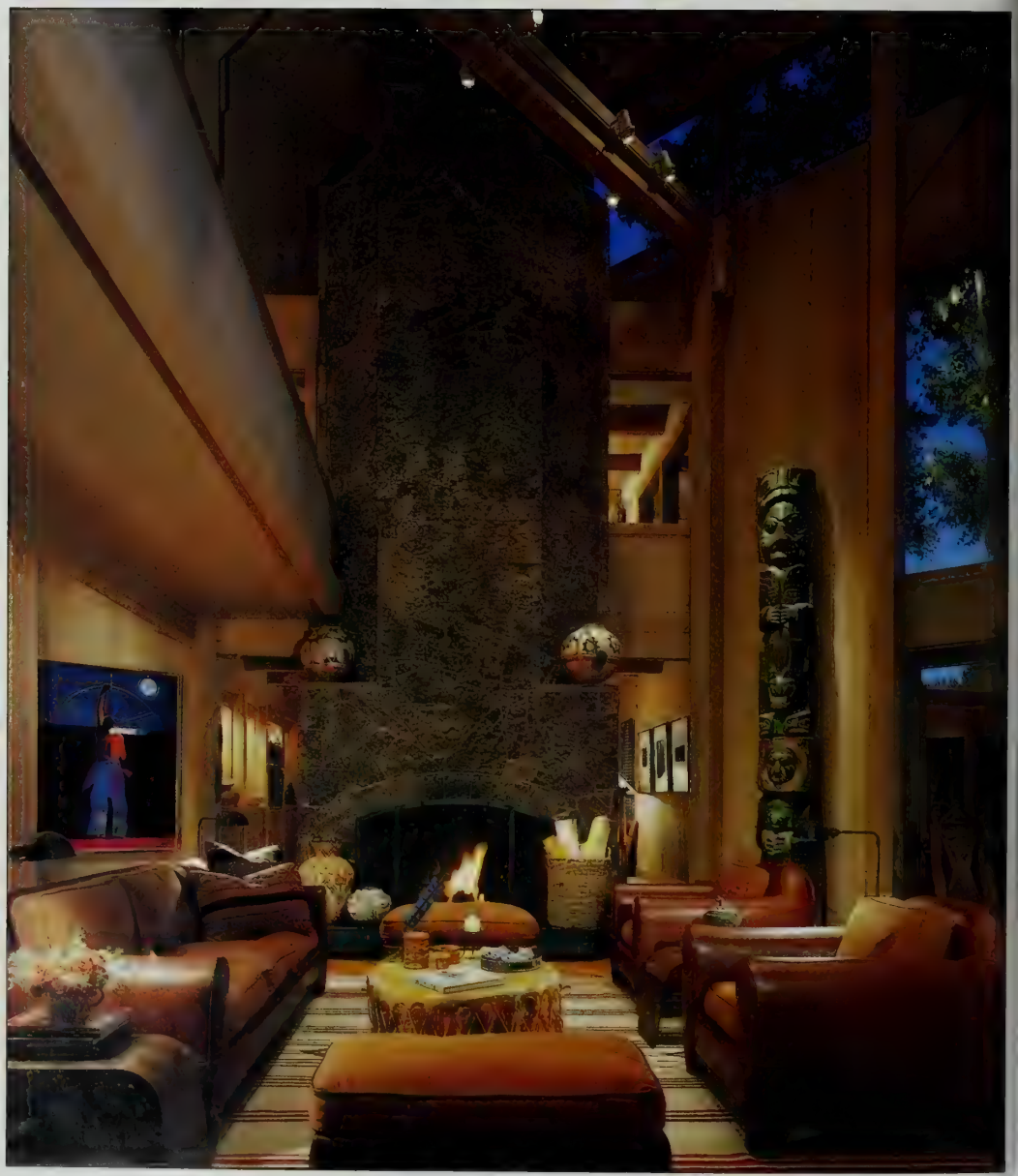
They also needed more room for a dizzying number of objects, from Native American artifacts to western art (they own paintings by Charles M. Russell, John Nieto and Charles Fritz). "They're avid collectors," Wiseman says of his clients. "They can't stop." The wife

*continued on page 110*



"The art and artifacts needed organization," Paul Vincent Wiseman says of his design for a Montana house. LEFT: Atelier Ugo Sap created a dining room and kitchen addition.

BELOW: *Native American Archer* by John Nieto and a Northwest Coast Tlingit totem flank the fieldstone fireplace in the living room. Edelman leather.





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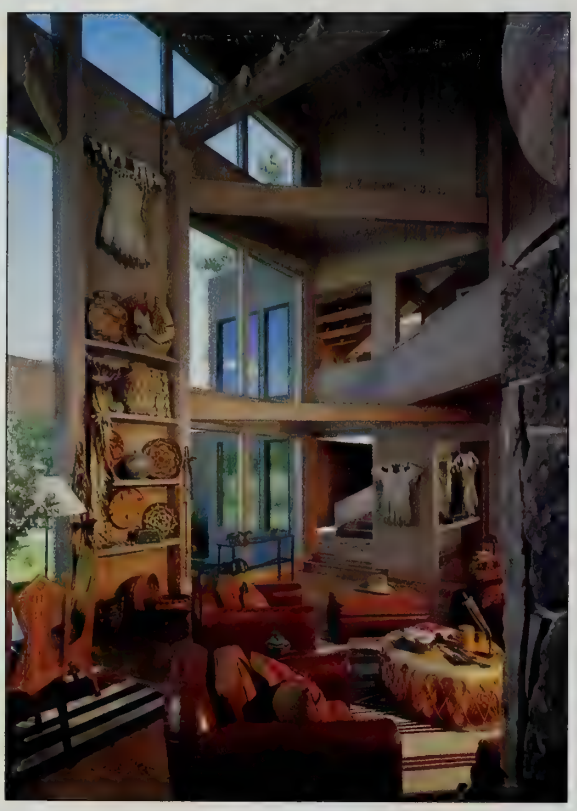
# MONTANA SPIRIT

*continued from page 106*

laughingly agrees. "Both my husband and I have always collected different things. We knew when we got married that we'd love collecting together."

Although the couple have other residences, Montana's western heritage made it an ideal place in which to display some of their impressive Native American pieces. Arranging them—from baskets to Apache war shirts—was a crucial part of Wiseman's design. "The whole project was about integrating their collection of disparate objects and making it cohesive," he says. He approached the task with characteristic good humor: "It was the first time I had a totem pole to work with—and I had two of them."

*continued on page 114*





**LEFT: Columbia Plateau beaded dresses hang in the living room. On the low table is a Plains knife sheath. ABOVE: "I chose the chairs for their tall profiles," notes Wiseman. BELOW: Kitchen shelves display late-19th-century pots from Southwest tribes. At right is a Northwest Coast Kwakwaka'wakw totem. Clarence House solid cushion fabric.**



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# MONTANA SPIRIT



LEFT: A Blackfoot war shirt is on the wall in the master bedroom. "It's a small room with a big view," says Wiseman. Bedding from Ralph Lauren Home Collection.

*continued from page 110*

For the owners—who had met the designer through a mutual friend and hired him to do their primary residence—Wiseman was a natural choice. "Paul has the ability to come in, sense what the owner is about and bring out the best in him," says the wife. "For so many designers, it's a statement. You sense the designer. With Paul, it's the owner who comes through."

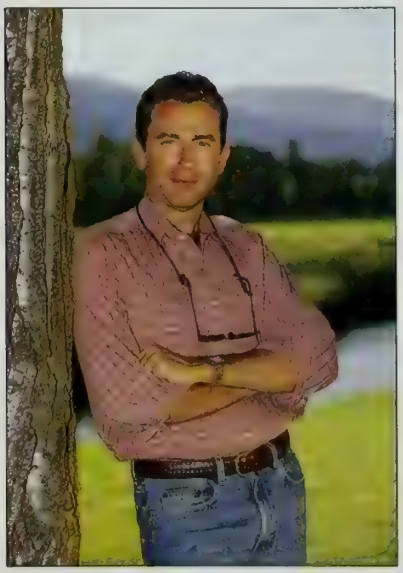
When Wiseman first visited the ranch, he, like his conservation-minded clients, was taken with the beauty of that part of the country. The property is located about thirty miles south of Missoula, in the central Bitterroot Valley. "The house is really about the site, the Bitterroot River," he says.

The owners bought eleven hundred acres in 1979 and gradually acquired three hundred more. As landscape, it's unparalleled. There's the big sky the state is famous for, of course, as well as the moodily beautiful Bitterroot Range. Several hundred acres consist of riverside cottonwood forest, and there are innumerable streams, including two that flow by the house.

A conservation easement —put in place by the residents—ensures that no development can disturb this riparian habitat. "It's all about taking private land and pro-

*continued on page 118*

When Wiseman first visited the ranch, he was taken with the beauty of that part of the country. "The house is really about the site."



"We wanted the furniture to be contemporary, but to have roots that kept the rural Montana feeling," says Wiseman (above). RIGHT: The pool. Giati Designs furniture.



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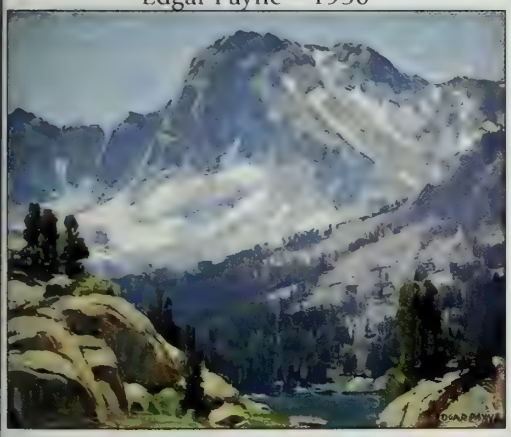
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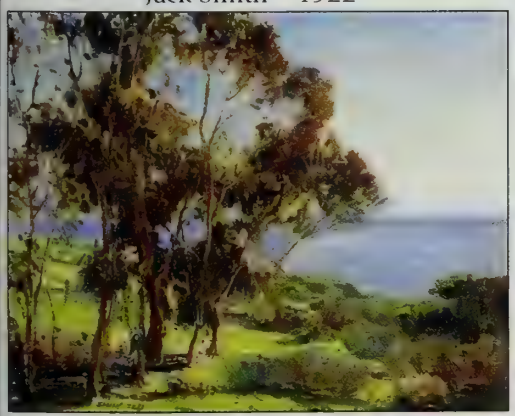


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Edgar Payne – 1930



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*continued from page 114*

tecting it," the husband says. The clients' goal is simple: To restore land that was once chronically overgrazed to its natural fecundity and to see that it stays that way forever.

While there, the family invariably spends most of the time outdoors. "We ride, hike, fly-fish and go river rafting," says the husband. The couple's daughters share their parents' enthusiasm for the land. "Many of our friends now live on the Bitterroot too," says the wife. "They're former houseguests who ended up falling in love with the land."

From its inception the house was poised to take advantage of the outdoors. "We wanted a feeling of openness," she says. Specifically, they wanted "very high ceilings and windows," notes her husband. The original architect, David Robinson, of the San Francisco firm R M W Architecture + Design, came through with a soaring, almost thirty-foot-tall asymmetrical living room, complete with enormous windows, a massive central fireplace and a bridge that connects the upstairs bedrooms. (In a subsequent renovation by Eric Hefty, a Montana architect, the master bedroom was transformed into an office, a new bedroom was added, and a screen porch became a children's playroom.)

"The architecture was so strong, my focus was to make it comfortable residentially," Wiseman says of the project. Creating an appropriate seating arrangement in the cathedral-like living room—a complicated space—was a challenge for him. "There were so many doors, the furniture had to float in the middle of the room," explains the designer. He used oversize pieces and, at the clients' request, played up the room's verticality by standing a nearly fourteen-foot-tall cedar Tlingit totem pole near the fireplace. Wherever possible, he evoked the West—by upholstering the sofas and chairs in rich brown saddle leather, for example.

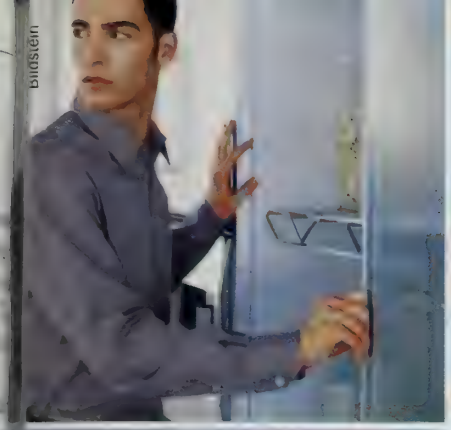
The couple were initially led to Sap—a Belgian with a reputation for clean, modern design—by Wiseman. Impressed with an addition his firm had done for their California house, they sought his help for the ranch. He reconfigured the dining room by removing a wall between it and the living room and created a new kitchen/family room. Together he and Wiseman redesigned the deck of the swimming pool.

The two men have an unusually close working relationship. "Paul and I like to sit down and see what his and my ideas are, then present them together to the client," says Sap. For greater design coherence, they chose to use only materials that had been incorporated into the original house. When they decided to construct a smaller version of the living room's imposing fireplace in the kitchen addition, they used the same Montana fieldstone, found by the building contractor at a quarry in Great Falls.

In Wiseman's hands the Native American objects, which the owners have been acquiring for over twenty-five years, became an integral part of the design. The couple had long collected tribal clothing; it was the husband's idea to hang several of these elaborate beaded and fringed deerskin pieces on the walls. Wiseman and the clients arranged them throughout the house and also positioned some larger works, including the Northwest Coast Kwakwaka'wakw totem pole in the kitchen.

When it came to displaying smaller artifacts, "I couldn't design enough shelves," says Sap. The shelves in the living room are as visually arresting as the baskets, beaded bridles and infant moccasins they hold. One very sculptural shelf—with Zuni and Acomo pots, and baskets from the Apache, Washo and other tribes—is set in the upper reaches of the kitchen's wide window.

Although another addition and a guesthouse are currently being built, the house already is an unqualified success. "When I sit in the living room, I'm at peace," says the husband. "I feel I'm a part of the setting." In one way or another, through its contents and its views, this is a house that constantly draws one's attention to the property that surrounds it. Which, in this vast Montana landscape, is precisely the point. □








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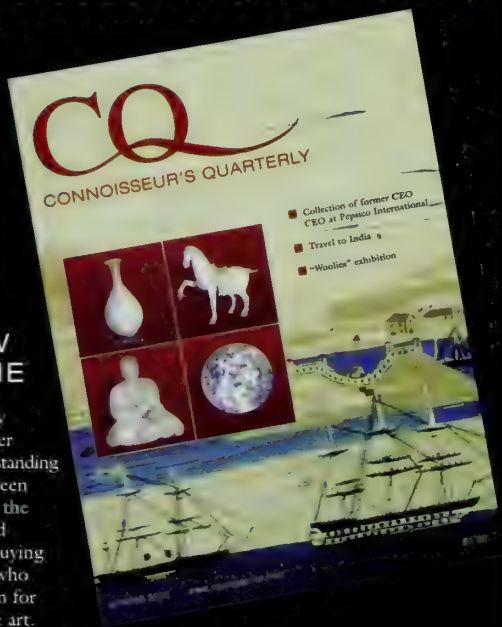
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# TO THE LIGHTHOUSE

## A UNIQUE SUMMER RETREAT ON MAINE'S BEAR ISLAND

*Text by Susan Mary Alsop/Photography by Story Litchfield*



LEFT: "It was in terrible shape," Fabiola Martens says of Bear Island Lighthouse in Maine, which she restored with her husband, Dr. Martin Morad.

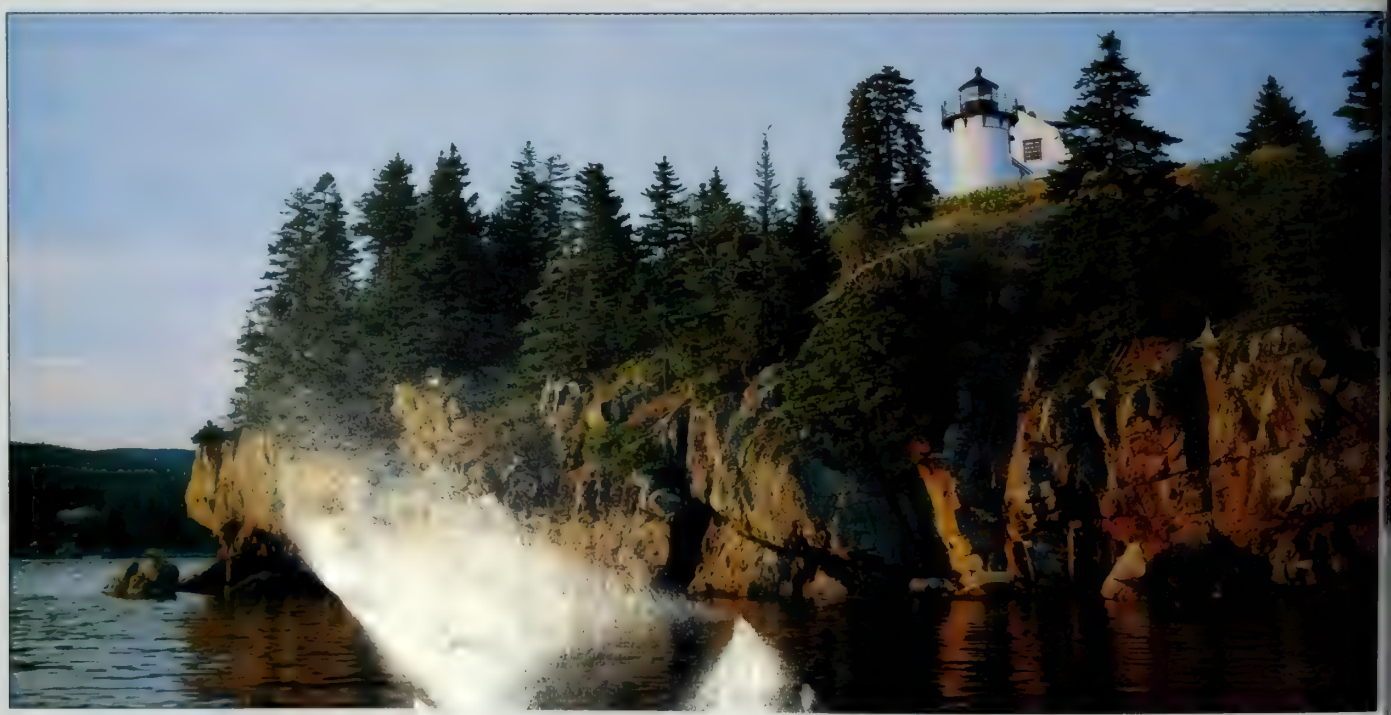
BELOW: The eight-acre island's lighthouse and adjacent keeper's house, which were built in 1889, are set above a rocky cliff named Martin's Leap.

THE RESIDENTS OF THE SMALL town of Northeast Harbor, Maine, were sad when the news came in the mid-seventies that Bear Island Lighthouse would be automated and the keeper's house closed down. For navigational purposes a lighted buoy would be perfectly adequate to serve mariners approaching the harbor, but the beautiful little island the lighthouse stood on had memories for everyone. "There's Bear Island; we're nearly home," the incoming sailor would cry on seeing the familiar cliffs looming ahead, or, "Watch it—the fog is so heavy that I can't even see Bear!"

In 1987 the National Park Service took over the property, which included the lighthouse and keeper's house, a tool-shed/outhouse, a generator house and a boathouse. Lack of funds prevented proper maintenance, and in 1988 it was decided to sell or lease these structures and the land around them at public auction. The condition of some of the buildings was deplorable, for there had been years of abandonment and neglect.

It happened that a romantic and courageous couple were eager to take on the task of restoration. Martin Morad was born in Tehran, educated in Europe and the United States, and is a professor of pharmacology and medicine at Georgetown University, specializing in heart research. His wife, Fabiola Martens, is Belgian by birth and a former lawyer who is now an interior designer in Georgetown.

*continued on page 12*






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# TO THE LIGHTHOUSE



LEFT: "Every window frames a wonderful view," says Martens. Two garden rocking chairs face Southwest Harbor and Greening Island.

*continued from page 122*

Morad had visited Mount Desert Island, which shelters Northeast Harbor, in 1971 while engaged in a scientific project. A friend showed him Bear Island Lighthouse, and he fell in love with it and attempted to buy or lease the property from the United States government. Nothing came of the effort for many years, but by 1989, having spent seventeen summers in Maine, he had succeeded in acquiring a long lease with permission to restore the lighthouse and its attendant buildings. He married Martens in 1992.

The lighthouse itself had withstood the test of time rather well; new electric wiring and a fresh coat of paint were all that was needed. The keeper's house was the worst off. There was no running water, electricity or sewer system. The keeper and his family had depended on rainwater collected in basement cisterns.

Martens remembers the difficulties

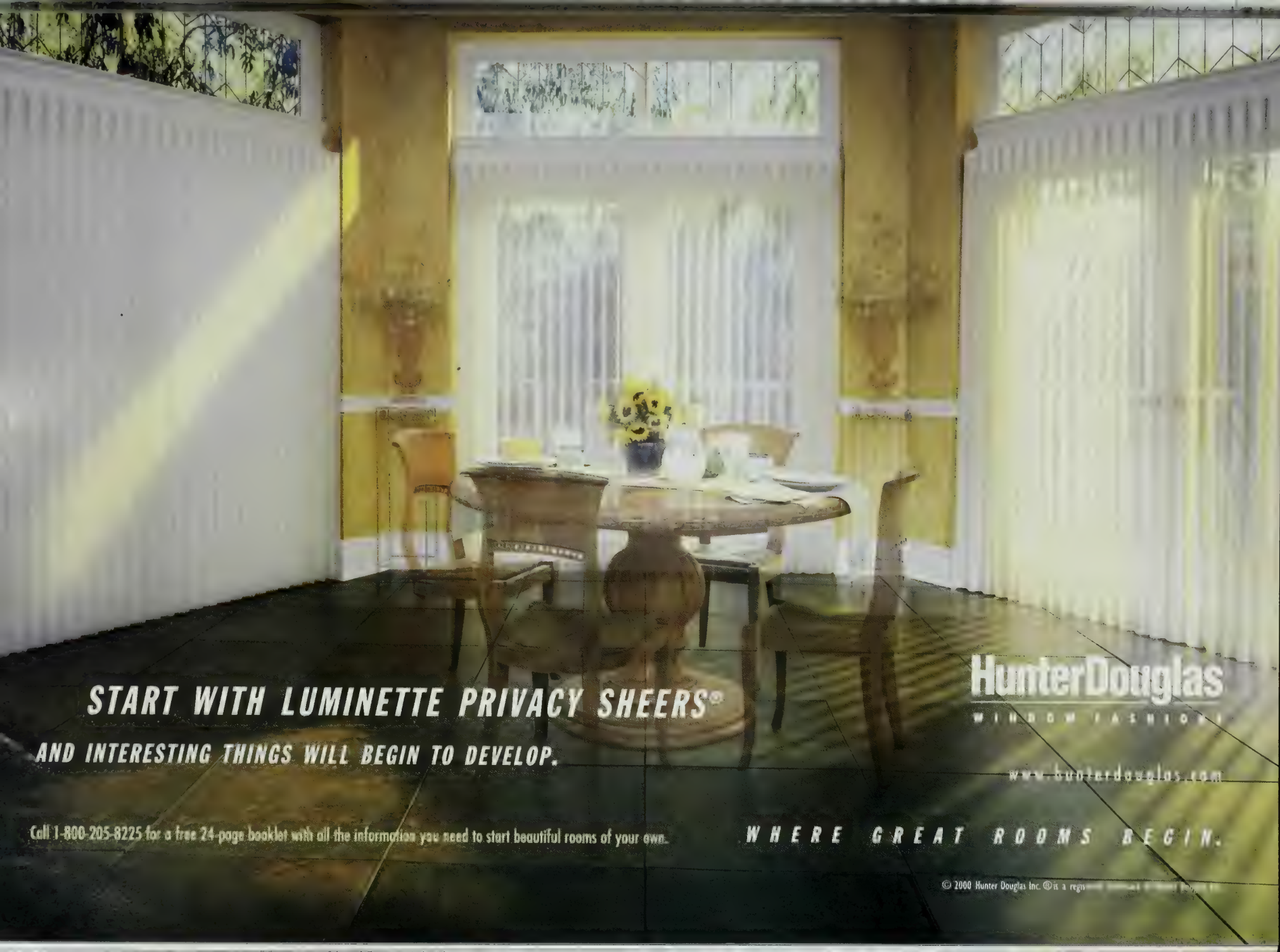
*continued on page 128*



"We wanted to retain the house's openness and airiness." BELOW LEFT: An English pine table set with Metlox pottery centers the dining room.



"This area reminds me of Scandinavia, so I added a new twist to the interiors—bright, Nordic colors," Martens points out. BELOW: The bedroom.


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# TO THE LIGHTHOUSE



"The renovation required hard work. We carefully followed historic preservation guidelines." RIGHT: Adirondack chairs rest on the front porch.

*continued from page 126*

they faced. "The house had been boarded up for so many years that the humidity from the water in the cisterns permeated the entire place," she says. "At every inspection the lighthouse keepers had added another layer of paint, without ever removing any of the old paint. Over the years the dampness caused the eleven layers to crumble and form stalactites and stalagmites. It was as if one was entering a grotto!"

She looks back on her husband's solution to the water problem as his greatest triumph. "The most adventurous project was the laying of an undersea pipeline," she recounts. "We decided that getting fresh water from Mount Desert Island seemed the best idea. Divers discovered a piece of an old transatlantic cable off the island. This cable was pulled up by a spool; a second large spool with the new pipeline was constructed. The pipe and the cable were lassoed together and fed back into the ocean. It was a one-day operation, but it required many months of research and planning."

At last electricity was brought in and a private sewer system installed, and the time had come for dealing with the in-

*continued on page 131*



The keeper's house was the worst off. There was no running water, electricity or sewer system.



"Our primary goal was to respect the essential simplicity and purity of the lighthouse," explains Fabiola Martens (far left, with her husband).

LEFT: "We transformed a small, dilapidated mudroom into a more useful entrance. Window seats were installed to provide extra storage space."

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## TO THE LIGHTHOUSE

*continued from page 128*

terior of the keeper's house. As all the structures on the property were considered landmarks, even the smallest decisions regarding their renovation had to be submitted to the National Park Service. Thus it was not until 1992 that the couple could move in. "There were times when I couldn't see the end of the tunnel," says Martens, "but I was young and in love and admired Martin so much that I thought he knew what he was doing."

The interior architecture remained largely intact, though the wall dividing two parlors was removed, a kitchen wall was taken out, a bedroom was transformed into a bath and the floors were redone. After endless months were spent scraping off the old paint by hand, the walls were ready to be painted. Instead of working with the quiet colors that Martens had seen in summer cottages in Maine, she used strong primary colors that reminded her of Europe. The dining room and master bedroom walls became a vibrant yellow; the rest of the rooms were painted a stark white. For the outside trim, a blue with a purple undertone was chosen; the color was inspired by the blue that a French artist Martens liked had used in his canvases.

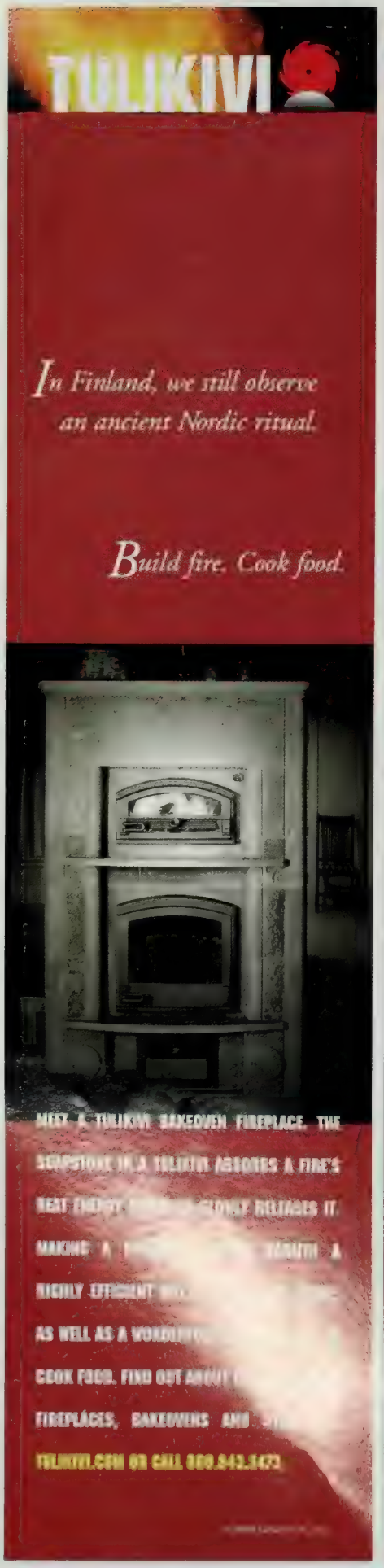
The couple decided to keep the paintings in the house to a minimum, as the views from every window are ever-changing paintings in themselves. The furniture consists of pleasant, comfortable pieces picked up in Mount Desert and Philadelphia antiques shops. The floors are covered in colorful old kilims bought on a trip to Turkey thirteen years ago.

The toolshed/outhouse has been converted into a guesthouse—the bedroom is in the loft, and a sitting room and kitchen are on the first floor. As for the grounds, no attempt has been made at a formal garden; instead, wildflowers have been sown everywhere. One leaves the meadow to traverse a steep path leading down seventy steps to the beach.

"Despite its location on a rocky island, our house isn't cold or remote," says Fabiola Martens. "Although this is more of a getaway for us, a place to enjoy peace and quiet, we wanted our home to be bright and colorful. But not *cute*. That was to be avoided at all costs. Simplicity, not preciousness, was what we had in mind." □







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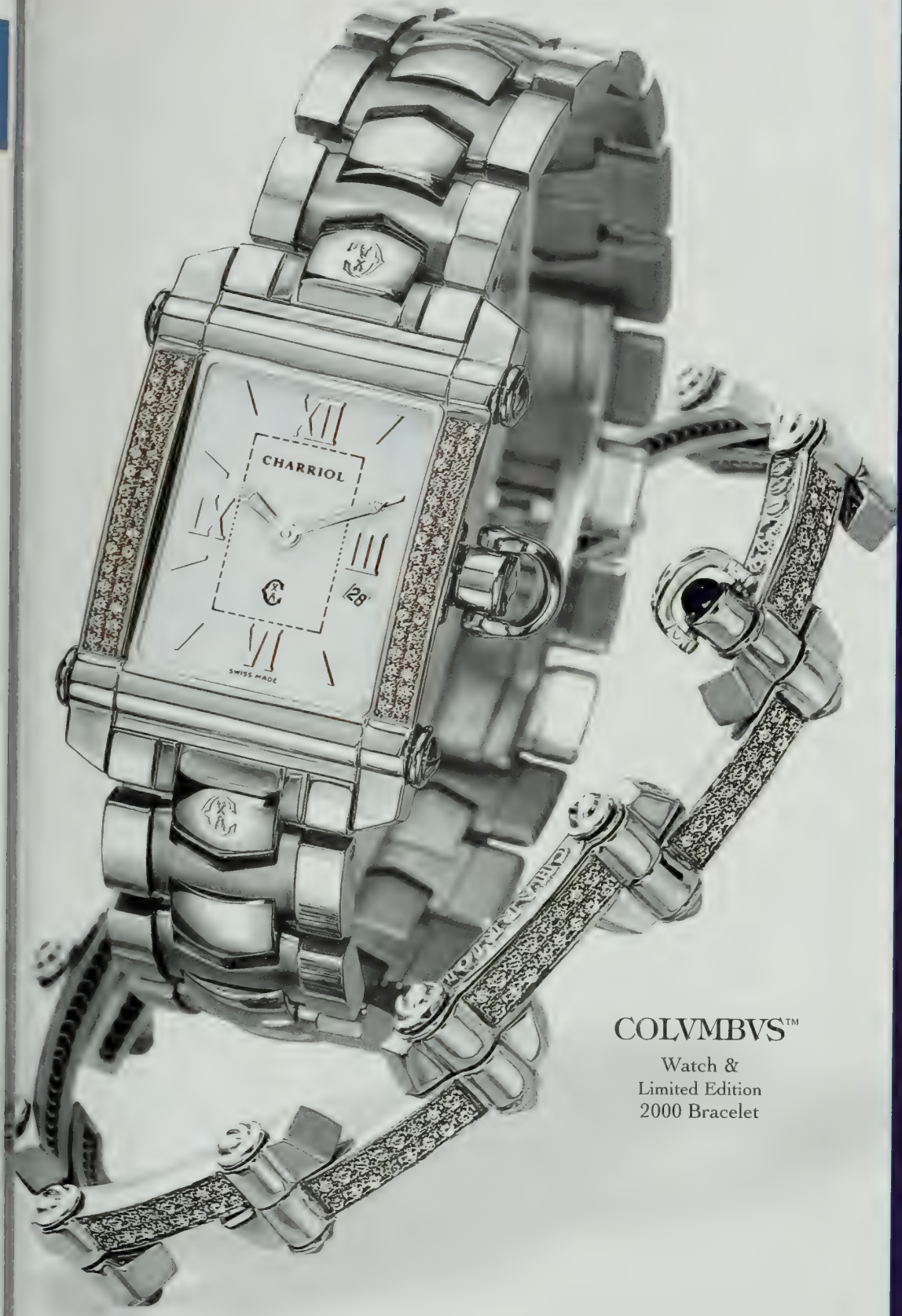
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# ARCHITECTURAL TOURS ON THE INTERNET

## MAKING VIRTUAL VISITS AROUND THE WORLD

*By Nicholas von Hoffman*

When it finally dawned on the motion picture industry that television was here to stay, the reaction was to fight technology with technology. First they changed the shape of the picture on the screen from a square to an oblong. This was intended to be the visual equivalent of today's surround sound. You might call it surround sight, and the industry thought it would provide a picture so striking in comparison to the tiny, black-and-white flickering TV that Mr. and Mrs. America would turn the thing off and go to the movies.

To make sure that television would vanish like the passing fad Hollywood had convinced itself it was, another techno-gimmick was trotted forward—3-D. The three-dimensional movie was going to give horror and disaster films a lifelike quality of such intensity that people would have heart attacks in their seats. It could only work, however, with special projection equipment and a theater full of moviegoers who were willing to put on 3-D glasses.

Apparently, a couple of nights at the drive-in wearing the funny glasses and looking at a gorilla leap out of the screen was enough for most people, because 3-D vanished from movie theaters. But the desire to give a flat picture extra dimension—which goes all the way back to the nineteenth-century stereopticons—hasn't vanished. Though the technique was too clunky for movies, the electroids, who think up the clever stuff in Electroland, have been playing with 3-D for years. Mostly it's been used for games, but its potential for architecture, engineering and even biology was too appealing to allow 3-D to become the exclusive domain of adolescent males with twitchy thumbs and an inexplicable urge to simulate driving a race car at two hundred and fifty miles per hour.

The technology found a home years ago in the architect's studio and the engineer's laboratory—at least in some studios and some laboratories. For others it was too expensive, since 3-D demanded fifty-thousand-dollar computers with the power to process the enormous number of commands to produce images of the complexity and detail these disciplines require.

That's all changed now. The cost of putting a decent 3-D operation on your computer is down 90 percent from the levels of seven or eight years ago. All of which means nothing to most people, who wouldn't know what to do with a 3-D setup if they had one. But here comes the Internet, trying to insert itself yet another time into our lives.

If you care to click and stumble your way to www-.greatbuildings.com, you will find a quick 3-D package, which you can download free of charge, and a number of famous buildings around the world that can be seen and toured in 3-D. Some of the buildings, such as cathedrals, are presented schematically; that is, you can see their underlying design and structure, but their walls are lines and planes rather than stones.



When 3-D is done in full detail, it's the next best thing to being there. You can walk around a building and see how the kitchen looks when you're sitting on the back porch or how the light falls in the family room at different times of the day or the year. Because you are able to walk—that is, move your cursor—through the rooms, you can get a sense of the flow of the building.

The person responsible for the Web site is Kevin Matthews, president of Artifice, Inc., a company that designs and sells 3-D software. "Back in 1990 I was teaching design and design computing at the University of Oregon," he recalls. "I would send a student to the library to look up a reference, but typically the student would come back half an hour later empty-handed because most buildings—except for a very small number of superfamous ones—don't have whole books about them."

A less energetic man might have accepted that state of things, but, says Matthews, "I put together a great team of people at the university, and, drawing on some outside participants also, we worked for four years doing research to come up with a pretty broad list of about seven hundred buildings from around the world and across history that we consider the great buildings." By 1994 this led to the creation and publi-

*continued on page 140*




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# ARCHITECTURAL TOURS ON THE INTERNET

*continued from page 138*

cation of a multimedia CD-ROM encyclopedia of architecture called The Great Buildings Collection.

At the same time, Matthews had been writing a software program that enabled the user to sketch in 3-D. The next step was to marry the architectural encyclopedia, with its seven hundred pictures of the great buildings of the world, with this new 3-D program. The result was "about twenty-five hundred architectural drawings, about twenty-two hundred photographs and about three hundred and twenty three-D models," he says. "The models range from exterior-only massing models that summarize the formal composition of the building to walk-through models with furnishings and lots of fine detail." The CD-ROM may be obtained through the Great Buildings Web site for $150.

For no money you may now do some 3-D viewing of buildings on the same Web site. To do this you must download a simplified version of the 3-D programs. "There are a couple of tricks to it," Matthews says, "because it's a live three-D interface, and computer systems only have a two-D mouse, so you have to learn to use the alt key as the elevator button"—the button that moves you up and down the building.

Artifice offers a more powerful 3-D program for less than $20 and one for professionals for about $500. Matthews says that even the cheap one will enable you to walk around and do 3-D things. You can design a dollhouse with it, or, he says, "you can build a complete model of a typical good-size single-family house, but you can't design a subdivision of detailed models with it."

I haven't been able to find anyone else doing 3-D on the Internet. In fact, architecture's presence on the Net in 2-D will blow few minds.

One of the reasons for the p
images is that only recently
possible for non-electroids
to put pictures on the Net wit
fering a hissy fit or blowing a gasket.
We're now seeing the arrival on the market of high-quality digital cameras priced at under $1,000, and as they become more common, it will be easier for people to get images up and floating in cyberspace.

Taking good pictures of buildings demands more skill than the casual clicker has. There are, of course, untold thousands of excellent pictures of buildings taken by talented professionals, but almost all of them are unavailable, because photographers like to eat too—which they won't do much of if they give their stuff away.

The site with the largest number of pictures, good documentation and informative hyperlinking is www.arch-inform.de, a German Web site where you can click on an English-language button to make it all comprehensible to non-Teutophones. The Web site specializes in twentieth-century architecture, and, like www.greatbuildings-.com, it offers its visitors a choice of looking up images by architect, place or building. Again, by no means all of the structures in its catalogue come with pictures, but, hey, it's free, and it's quite helpful.

Some people accept the Internet for what it is or isn't, but others see what's lacking and do something about it. One such is Jeffery Howe, an associate professor of art history at Boston College, who put up his own architecture site, www.bc.edu/bc_org/avp/cas/fnart/arch-web_frames.html, for reasons that are similar to Matthew's. "I was prompted by the frustration of teaching courses on the history of architecture—American architecture in particular—to students whose resources are limited. I was having them buy five books at a time for each course. The books were very expensive, and they all had rather limited photos, none of them in color and none of exactly the things I was teaching. So I started doing it simply to fill the need for my classes. I'd like to have more sections and drawings and ground plans, but of course those aren't public domain." The
t, nonetheless, is an intelligently
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es, the w has fallen to volunteer
Howe, who points out that
one of the pitfalls of leaving the work

*con on page 144*

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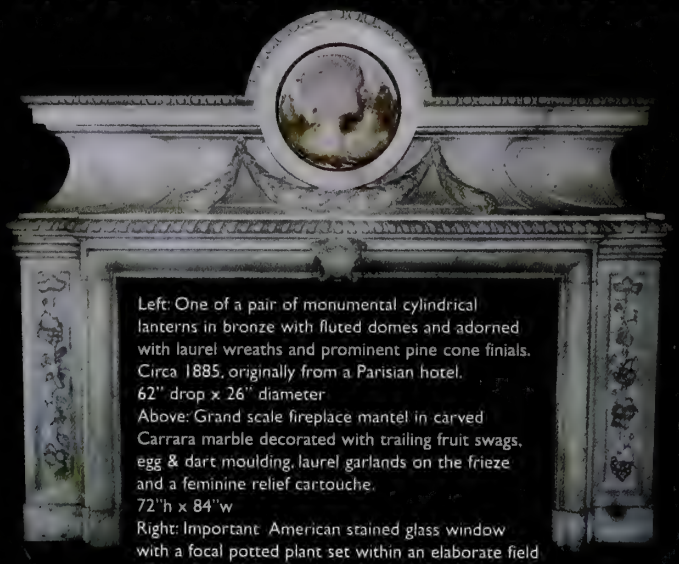
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Left: One of a pair of monumental cylindrical lanterns in bronze with fluted domes and adorned with laurel wreaths and prominent pine cone finials. Circa 1885, originally from a Parisian hotel. 62" drop x 26" diameter
Above: Grand scale fireplace mantel in carved Carrara marble decorated with trailing fruit swags, egg & dart moulding, laurel garlands on the frieze and a feminine relief cartouche. 72"h x 84"w
Right: Important American stained glass window with a focal potted plant set within an elaborate field of droplet and fractured jewels. Circa 1890. 45"h x 27"w

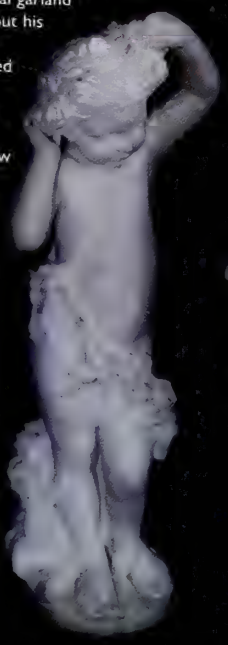
There is an auction in Atlanta over the weekend of June 24 & 25. It will sell 10 million dollars worth of the finest architectural antiques, decorative arts and collectibles imaginable. It is the only such auction in existence. It has no minimum or reserve bids of any kind. If you are building or decorating a palatial home or are a designer or collector, you probably already know about it. If you do not, you need to find out.

Edwardian salon in mahogany and walnut from the golden age of transatlantic crossing. Circa 1905, this spectacular room is fitted with elegant hand painted panels, an integrated fireplace carved with fruit clusters and a dramatic mid room arch supported by a pair of masterfully carved feminine caryatids. 9'6"h x 12'w x 33'l as shown but could be configured in a variety of ways.

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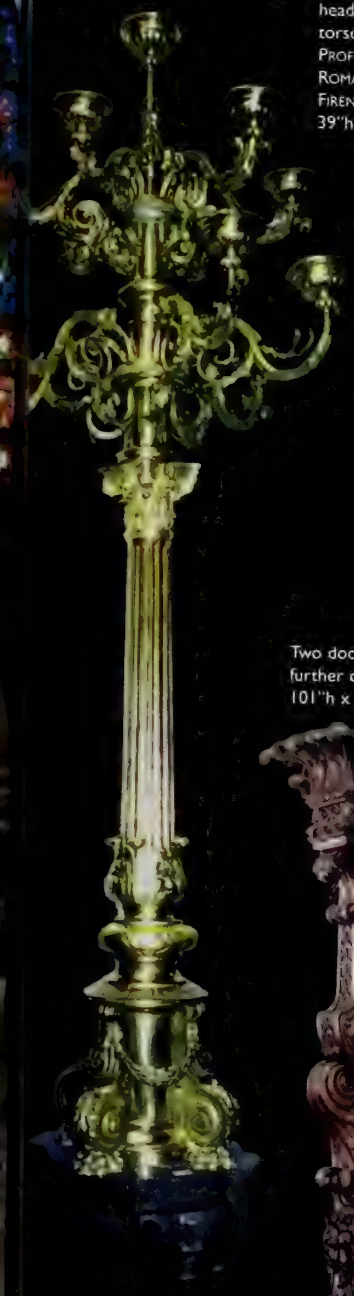
19th century Carrara marble putto, a trailing floral garland draped about his head and torso. Signed PROF ROMANELLI FIRENZE. 39"h x 15"w



19th century group in carved white marble depicting a boy and his cat. 40"h x 32"w



Pair of palatial bronze torcheres originally from a private home in Michigan. Four acanthus scrolled paw feet rest on grey marble plinths. They give rise to an Ionic capped fluted column which supports two tiers of foliate arms. 147"h x 48" diameter





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# ARCHITECTURAL TOURS ON THE INTERNET

*continued from page 140*

to people who must support it out of their own pockets is that some individual, as contrasted with institutional, Web sites, will flicker and go dark from time to time as people die, go broke or take up other interests. Even so, what is available on the Internet serves as a useful teaching aid.

Howe's students "don't fear memorization anymore," he remarks. "That was always the complaint one got with art or art history courses—there were endless lists. Now it's actually rather easy. They can just flip through the pictures on the screen, and the learning curve is much better. I can ask different questions and teach things I couldn't before."

For the most part, the houses we live in or that our parents and their parents lived in haven't gotten much of a look-see on the Internet. However, vernacular houses, as these places are called, are beginning to get more attention. Just as historiography, which at one time focused on the lives, loves and crimes of the grand people, now includes descriptions of how ordinary people lived, so also has there been a turning away from palaces to cast a glance on humbler homes.

For instance, look around a little on the Web, and you will come up with a tour of Hamtramck, Michigan, at www.rootsweb.com/~miwayne/tour.html. Hamtramck is a small city entirely surrounded by Detroit. At the height of the industrial era it was populated mostly by people of Polish and Ukrainian extraction who worked at the main Dodge automobile plant. The place is a synonym for the blue-collar virtues of family, hard work, reliability, patriotism and piety.

The Web site is the work of Carol Dunn, a librarian in Findlay, Ohio, who grew up in Hamtramck. "I got involved in genealogy," she explains. "One of my ancestors was Marian Langiewicz, a leader of the Polish insurrection of 1863. He's in the *Encyclopaedia Britannica*, so I started doing the genealogy Web sites, but people would e-mail me all the time and say, 'Well, you know, I live in California. One of my ancestors went to St. Florian's. Boy, I'd love to see a picture of it.' So I started thinking, I've been to all these places. I can either get pictures and scan them or take pictures myself. I decided to do that, and then I got the idea of the virtual tour."

A librarian in Ohio, an e-businessman in Oregon, an art historian in Massachusetts, each contributing out of love of the material and a desire to make it freely available. The Great Buildings site has a scrapbook section that invites visitors to contribute pictures to the collection. In a summer of high gasoline prices, touring buildings on the information highway is a less expensive way to while away a fascinating hour. □


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surfers/restaurateurs

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ed: dom and merrill said we do see it down the road, so we'll jump in and partner with you guys.

wing: it's not just about lending us money. dom's put us together with people in our industry to share ideas with and with the right people at merrill to help us grow the business.

wing: he did make one questionable decision, though. he took up golf instead of surfing.



## "they saw past the shorts and t-shirts"




**dom alvarez**
duffer/financial consultant

dom: don't let the surfer dude thing fool you. these guys are good businessmen.

they've gone from 1 restaurant to 13. we put together a plan for their personal finances, too, and they've gone from, well... interesting... to a place where they've all got healthy retirement plans.

i think their dad, who's also a client, must be happiest of all. he no longer has to use his house as collateral on their loans.

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# SPECIAL SECTION—AMERICAN COUNTRY HOUSES

## THE EDITORS' TOP SELECTIONS FROM COAST TO COAST

## MONTANA



The Bitterroot mountain range provides the backdrop for Stock Farm, a 2,600-acre private club in Hamilton, Montana. Created by Charles Schwab and partners, Stock Farm incorporates a 16-acre equestrian center with 48 horse stalls, a Tom Fazio–designed 18-hole golf course, a clubhouse and sites for 30 ranch houses, 30 log cabins and another 65 log houses. There are over 30 miles of hiking and biking trails in the property's forests and meadows, home to a herd of 500 elk. A finished log house on the grounds (below left) was built with ten-inch hand-peeled logs and local rock. The main living space is an open 1,260-square-foot living/dining/kitchen area (below) with a rock chimney and handcrafted log trusses. $1.75 million.

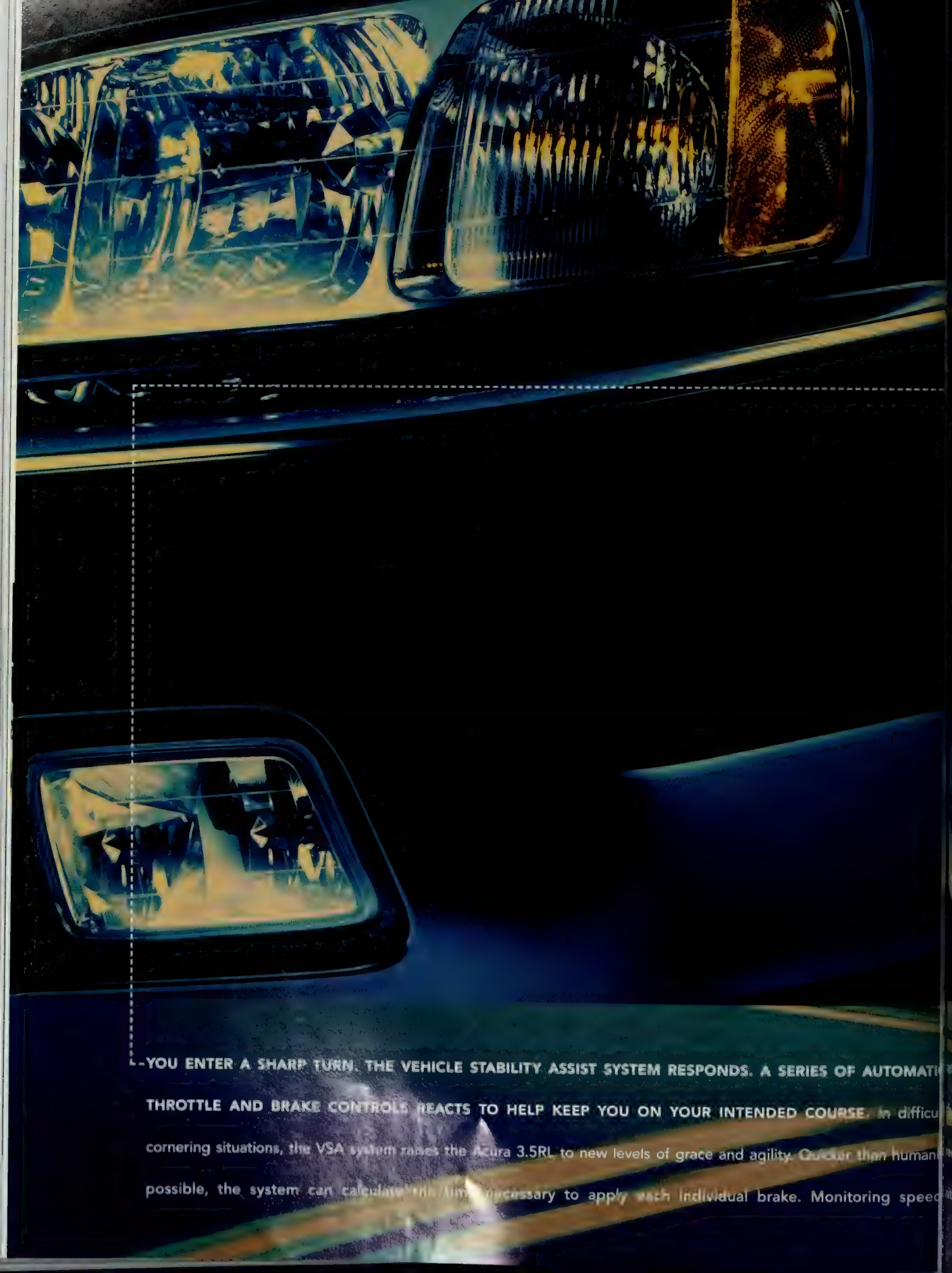
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ROCKY MOUNTAIN HOMES

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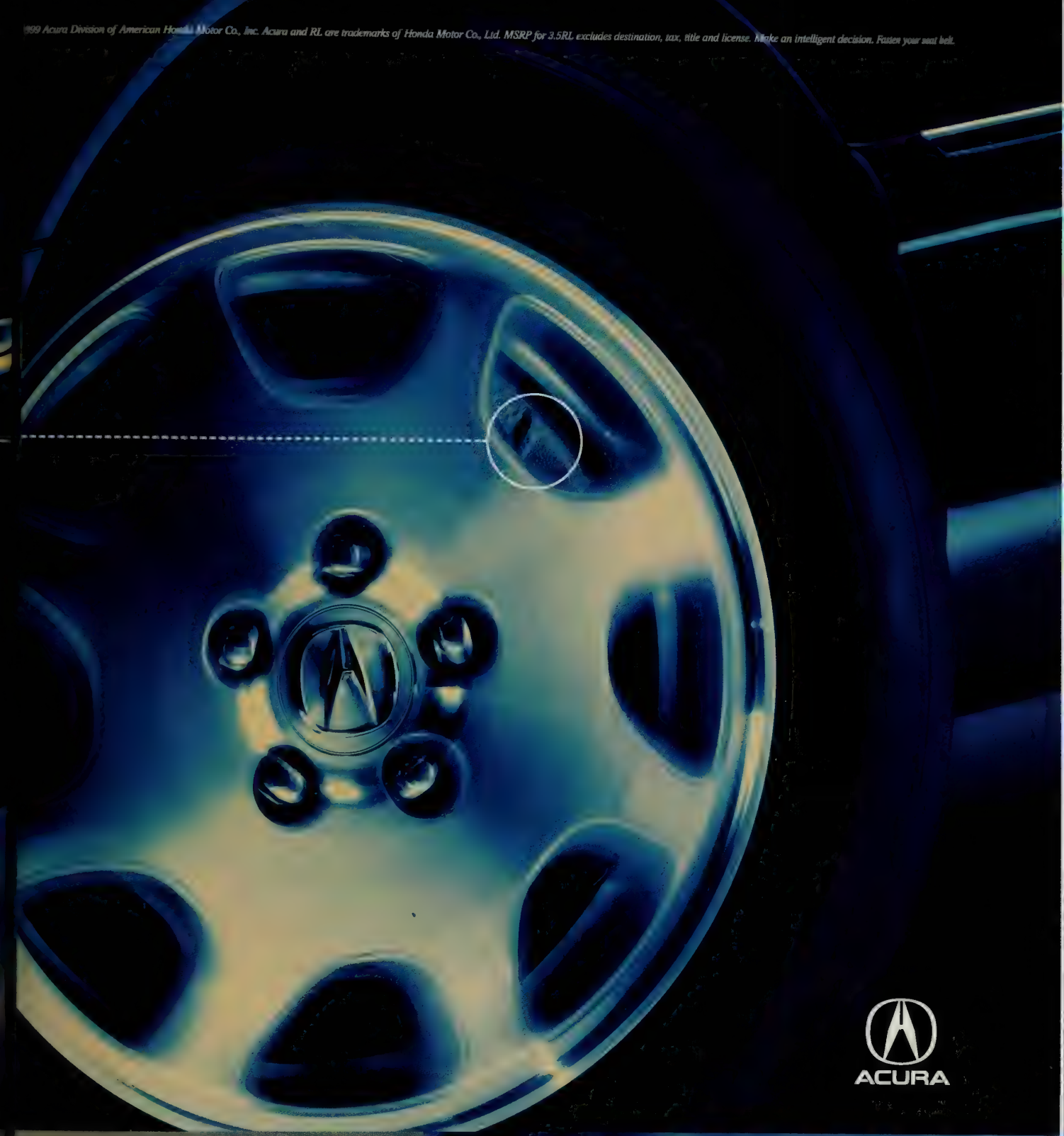
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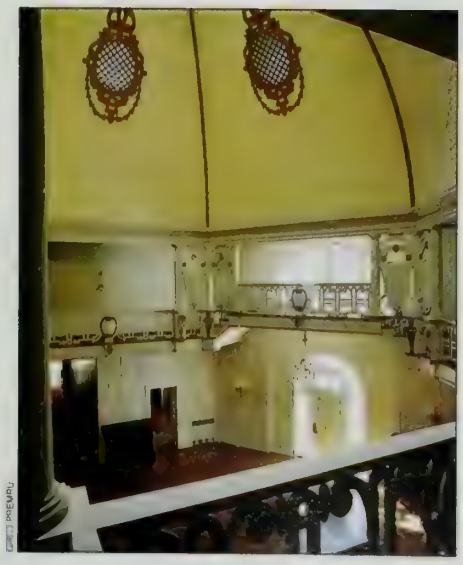


THOMAS BALLANTYNE

## NEW HAMPSHIRE

A village called Center Sandwich is home to a 52-acre wooded estate, two hours north of Boston and bordering the White Mountain National Forest. Boston architect J. Randolph Coolidge built the Arts and Crafts residence for his Harvard professor brother, A. C. Coolidge, in 1919, using stones and trees from the property to form the granite facing and oak beams, paneling and floors. The 5,000-square-foot, three-story house has four bedrooms, five fireplaces and Arts and Crafts tilework throughout; a "secret room" and a "crow's nest room" are on the third floor. There is 380 feet of shoreline and a dock on the adjacent Squam Lake. $3.2 million.

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## MASSACHUSETTS

Rockmarge, in Prides Crossing, Massachusetts, was the estate of William H. "Judge" Moore, the New York financier and partner of Henry Clay Frick. Moore's manor house was destroyed, but his 8,000-square-foot coach house was converted into an eight-bedroom residence in the early 1960s. Designed in part by architect Arthur Little, the coach house was built in the early 1900s as quarters for Moore's 38 Thoroughbreds, various carriages and the 27 workers who took care of them. The rotunda where the carriages were stored is now a two-story ballroom (above left). The nearly three-acre property includes beach rights. $1.95 million.

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*continued on page 152*



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L. B. SMITH

## VERMONT

Big Oak Farm was built in the early 1900s on the shores of Vermont's Lake Champlain. Set on more than 25 acres, the 5,000-square-foot main residence includes a living room, a library, a solarium, a master suite and three bedrooms. A first-floor guest wing is located off the kitchen and has a bedroom, a sitting room, a kitchen and a bath. A four-bedroom guesthouse and a three-bedroom caretaker's cottage are near the gated entrance to the property. There is also a waterfront day cottage, a tennis court, a three-car garage and a 75-foot-long concrete dock with a small launching ramp. $3.65 million.

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## TELLURIDE

In 1871 a miner named Frank Brown arrived in the San Miguel region of Colorado, then belonging to the Ute Indians, and immediately saw its possibilities. He homesteaded 1,000 acres and built the first house in the area in 1873, to which another wing was added in 1900. The logs that formed the walls of his original house are still visible in the greenhouse; the old pine flooring has been converted into the ceiling of an upstairs office. Thanks to its position about a mile west of Telluride proper, the four-bedroom cabin's site has cleaner air, a more temperate climate and, in the winter, two to three more hours of sunlight a day than the town. $1.495 million.

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T. D. SMITH

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SPECIAL SECTION—AMERICAN COUNTRY HOUSES

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DAVID HOFFMAN

## NEW MEXICO

In a secluded area of northern New Mexico, Bobcat Ranch lies among wilderness preserves and a protected forest in the heart of the Sangre de Cristo Mountains. Located about 30 miles east of Taos, in Angel Fire, the property covers more than 3,000 acres of varied landscape, including mountains, streams, ponds and meadows. Approached by a mile-long drive lined with groves of spruce and aspen, the 14,000-square-foot house has a master suite and five other bedrooms and offers unobstructed views of Baldy and Wheeler peaks. Also on the estate is a three-bedroom guesthouse. Ranch facilities consist of a large heated steel barn, an adjacent ten-acre pasture and a rodeo arena. $16.9 million.

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## SACRAMENTO VALLEY

Mill Creek Ranch, near Red Bluff in California's Sacramento Valley, encompasses a sprawling 27,000 acres. The historic Lassen Trail passes through the grounds, as does Mill Creek. A 6,000-square-foot main house contains three bedroom suites and has views of Mount Lassen (right). The property, which includes numerous outbuildings and farm facilities, is being sold furnished, along with a helicopter, a Hummer and two other vehicles. $60 million.

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*continued on page 158*

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*continued from page 154*



STAN RUMBOUGH



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## NEWPORT

Gray Craig was completed by architect H. T. Lindeberg in 1926 and named for the plot of land on which it stands. The Newport, Rhode Island, site had been owned by O. H. P. Belmont—reputed silent partner to Cornelius Vanderbilt—in the late 19th century. The property is naturally secluded, surrounded by the ocean, glacial rock formations and a 450-acre bird sanctuary. The 25,000-square-foot brick-and-stone house, with its extensive views across Nelson Pond to the Atlantic, boasts what is thought to be Lindeberg's best flying staircase and a porte cochere accented by his signature lead peacocks. Rooms in the three-story house include a paneled library with a barrel-vaulted ceiling (above), a formal dining room, a sunroom completely encased in windows and seven family bedrooms. The estate also includes a swimming pool and ample staff quarters. $10.6 million.

*For information, call our Real Estate Hot Line, 212/880-6803.*



## VIRGINIA

Crafted of fieldstone and designed in the Federal style in 1826, Boxwood is one of the earliest established farms in Virginia's hunt country. A National Historic Landmark, the 10,000-square-foot residence has five bedrooms, a living room and a dining room with French doors and a chef's kitchen with a brick fireplace and trompe l'oeil stone walls. Views of the Blue Ridge and Bull Run mountains can be enjoyed from the house, which is about an hour west of Washington, D.C. The estate includes horse facilities, a carriage house with an apartment, a studio and a greenhouse. Covering 129 acres, the property has mature trees and several ponds. $10 million.

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*continued on page 160*

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*continued from page 158*

## MAINE



STORY UTOHFELD

**● Frederick L. Savage**

Architect Frederick L. Savage designed Treetops in Seal Harbor, Maine, at the turn of the century in the Shingle Style, for which he was noted. The 8,000-square-foot house is surrounded by woodland areas and formal gardens with ocean views. The living room, which has a long alcove window, opens onto a covered porch through French doors. A paneled dining room features one of seven fireplaces and opens to a glassed-in porch. The two upper floors contain the cottage's 11 bedrooms and a sitting area, as well as several skylights. $2.9 million.

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## OAHU





Nestled between the peaks of the Koolau mountains lie two residences on just over 43 acres on Oahu, Hawaii. A more than 3,000-square-foot, redwood board-and-batten structure serves as the main house (above). The screened porch, which is used as the dining area (above right), has panoramic views of Kaneohe Bay, while the mountains are visible through numerous French windows in the living room and master suite. An art studio, a second bedroom, a loft and a lanai fill the house. A second board-and-batten house, with three bedrooms, a kitchen and an office loft, is located nearby, and there is a separate guesthouse. The property has three waterfalls and a horse paddock and is lushly landscaped. $3.9 million.

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*continued on page 162*


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*continued from page 160*

## NEW YORK



JURIS MARDWIG



JURIS MARDWIG

Foxmount Farm, an equestrian estate situated on the North Shore of Long Island, was commissioned by an internationally renowned polo player. The stucco-and-brick manor house was designed and built by Peabody, Wilson and Brown in 1916. Its step-down living room has a fireplace with a slate hearth, and the dining/family room has random-width pegged floorboards. A wood staircase leads to the six bedrooms on the second floor. Also on the property is a stucco four-bedroom guesthouse with a fenced pool and a cabana. Horse facilities on the 28-acre estate consist of an indoor arena, two barns—one containing 18 stalls and two two-bedroom apartments—two outdoor rings, paddocks (above) and access to miles of trails. $8.5 million.

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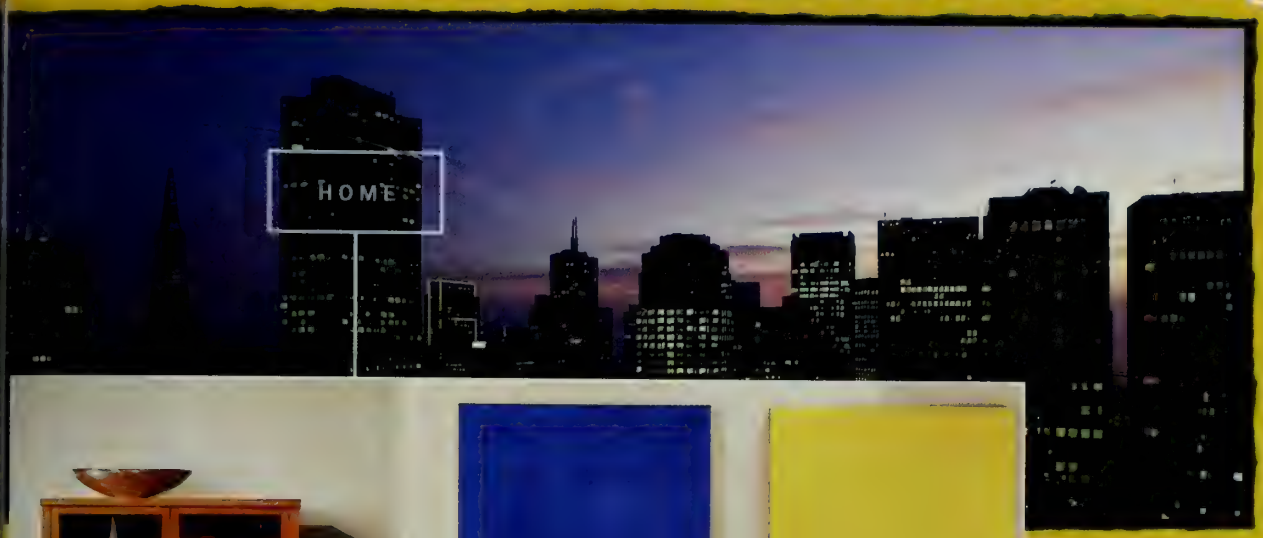
## CAPE COD

A compound in East Orleans, Massachusetts, sits on nearly 1.7 acres near Nauset Beach. The main residence was built by a sea captain in 1820 with wide-plank pine floors, millwork and authentic ship's knees and has recently been restored. A paneled wall and a fireplace define the first-floor living room. Upstairs there are seven bedrooms and a separate apartment, which has a bedroom and a kitchen. An annex building has eight bedrooms. The grounds include a swimming pool and a tennis court. The furnishings—most of them antiques—are available for purchase. $2.5 million.

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*continued on page 164*

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*continued from page 162*

## JACKSON HOLE

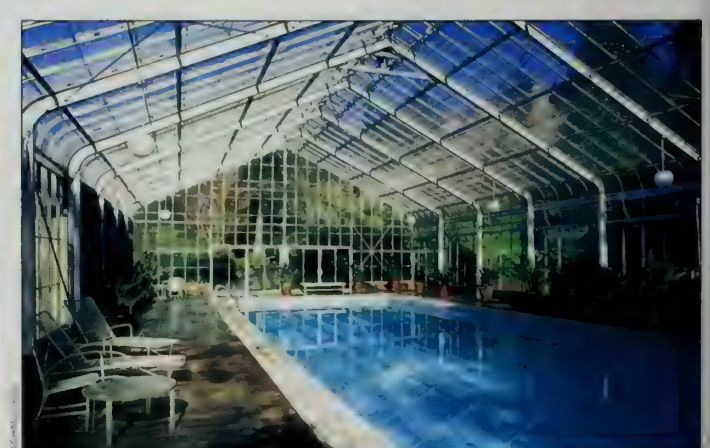


Set against a backdrop of the rugged mountains of Jackson Hole, Wyoming, is a log house that was built in 1996 by architect Larry Berlin. The rustic house was positioned to take advantage of Fish Creek, a trout stream that flows through the six-acre site. The residence, which comprises more than 6,000 square feet, has high vaulted ceilings with log beams, exposed log walls and stone floors with radiant heat. A floor-to-ceiling fireplace of local river rock, centered between floor-to-ceiling windows, anchors the living room, which opens to a rock-paved patio overlooking the stream, as do the kitchen and breakfast nook. The kitchen has custom white-pine cabinetry. An adjoining wing contains a recreation area with pine floors, a built-in cherrywood entertainment center and a kitchenette. Expansive views of the Tetons can be seen from the master suite, which has a marble bath. A log stairway provides access to two additional bedrooms, each with its own bath. The property, with aspen trees, sagebrush and evergreens, has a wine cellar and a two-car garage with space for a caretaker's quarters. $7.9 million.

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## PUGET SOUND





A 1924 English-style manor house on Washington's Puget Sound commands views of the sound and the Olympic Mountains. A mahogany front door opens to a large entrance hall with a fireplace. Details such as crown molding, wainscoting and leaded-glass windows are found throughout the seven-bedroom house. The grounds have mature plantings and manicured lawns. A large glass-enclosed swimming pool (above) has an adjoining cabana, which features an indoor grill and a fireplace. The 4.6-acre property includes a guesthouse. $6.2 million.

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*continued on page 166*

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*continued from page 164*

## VIRGINIA



ROSS L. STEVENS

Seven Oaks Farm, in Albemarle, Virginia, is listed on the National Register of Historic Places and is a Virginia Historic Landmark. The oldest building on the 106-acre property is Black's Tavern, built in 1769. Lewis and Clark stayed overnight at the tavern in 1803 before beginning their journey across the continent. Alexander Garrett, the first bursar of the University of Virginia, purchased the property in 1819 and gave it to his son Dr. John Bolling Garrett. In 1842 Garrett built the Greek Revival manor house that is now the estate's main residence. Many of the house's original features remain, among them the Ionic columns, clapboard siding and pine flooring. The first floor includes a living room, a library, a sunroom and an enclosed porch; the second floor contains four bedrooms. The 5,200-square-foot house is surrounded by historic Colonial outbuildings, such as an icehouse and a smokehouse. Other outbuildings include a large barn complex, a greenhouse, a gazebo, three cottages and a six-bay garage. There are two lakes on the property, as well as a swimming pool and a poolhouse. The renowned Langhorne sisters—including Nancy, the future Lady Astor, and Irene, the future Mrs. Charles Dana Gibson—grew up at the adjacent Mirador, which can be seen from the property. $2.625 million.

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## JUPITER ISLAND



Situated amid citrus groves, tropical vegetation and wildlife refuges on Jupiter Island, Florida, is a Caribbean–style estate from the early 20th century, approximately 25 miles from Palm Beach and approached by a long drive, the secluded four-acre property, part of a community of 45 estate homes, faces 280 feet of private oceanfront. There are views of the water from the first-floor marble entrance hall and the reception and dining rooms. The second-floor master suite and study also enjoy expansive sea vistas. The house contains five other bedrooms and staff quarters and covers 13,000 square feet—including extensive patios and porches. The property has a swimming pool with a cabana and a tennis court. $8.75 million.

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*continued on page 168*

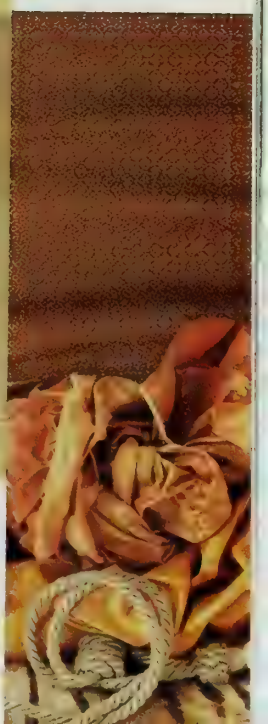


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*continued from page 166*

## MONTECITO



JIM BARTSCH

**Cliff May**

Designed by architect Cliff May, a 35-acre estate in Montecito, California, stands on grassy land dotted with oaks. The house typifies May's work, featuring the low-slung profile and the free-flowing living spaces, oriented toward terraces, that he preferred. Approached by a palm-tree-lined entrance road, the house, with four bedrooms and five baths, has an electricity-generating system and private wells. Outbuildings include a gatekeeper's house, a guesthouse and a gardener's cottage; there is also a pool, a hidden grotto spa and stables. First landscaped in the 1890s, the estate, which comprises six parcels, is punctuated with hand-cut stone bridges and walkways among the giant oaks and rolling lawns. $28 million.

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## NEW YORK



JOHN MARSHALL



JURIS MARDEWIG

Built in 1863 as the summer house of Manhattan legislator and philanthropist James W. Beekman, The Cliffs is a Gothic Revival mansion in Mill Neck, on Long Island. The three-story, 10,500-square-foot house, which is being sold fully furnished, has interior details such as carved molding, parquetry and marble floors and eight fireplaces. A reception room, living room, sitting room and library each have a porch overlooking Oyster Bay (above). There are also six bedrooms, a gym, a media room and a staff apartment in the recently remodeled residence. The 16 acres of grounds include 400 feet of waterfront in a protected wetlands sanctuary, as well as formal gardens, a tennis court and a terraced swimming pool. $5.5 million.

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*continued on page 170*

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*continued from page 168*



## VERMONT

Located in the rural town of Barnard, Vermont, a traditional Connecticut River Valley–style residence known as Stonegate is set among 84 acres of forest and meadowland. The 12,000-square-foot house, which was designed to take advantage of the views, overlooks several mountain ranges and a pond. It has nine Rumford fireplaces with stone hearths and boasts hand-finished details such as sconces and wide-plank pine floorboards. A kitchen fireplace features an antique crane. There is also an eight-stall barn and a gatehouse with a great room, a brick patio and two bedrooms on the property. $4.385 million.

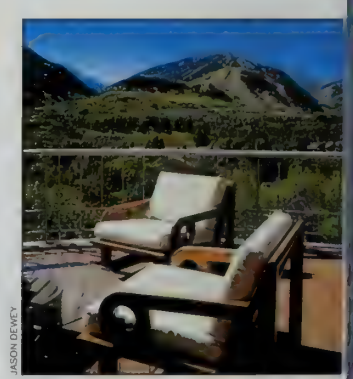
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## ASPEN

● **Larry Yaw**

Rather than embracing the site in an organic way, the house created a contrast between man-made and natural elements, which clarified the best of both," architect Larry Yaw says of a contemporary house he built on two and a half acres in Aspen, Colorado. Decks and terraces afford views of the mountains and the Roaring Fork River. The living room, with a 20-foot vaulted ceiling, looks out to a deck (above right) through a wall of glass. Also sharing the main level are the master suite, the dining room, the kitchen and the breakfast



JASON DEWEY

area. Downstairs are three guest bedrooms, exercise facilities and a glass-walled family room. The property is being sold furnished. $9.25 million.

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*continued on page 172*

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*continued from page 170*



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## SANTA FE

One of the oldest houses in the Santa Fe, New Mexico, area is Jacona Hacienda, dating from the early 1700s. First owned by a Spanish settler who married a Native American chief's daughter, the house began as three separate structures, which over the years have been redesigned to form one residence, now totaling 5,500 square feet. There are separate guest and caretaker's quarters as well. Historical details include the original floors and beams. The dining room (above left) has a kiva fireplace. The property was the subject of the first aerial photograph taken in the United States, after the visiting Charles Lindbergh conceived the idea of mapping by photographing an area from overhead. $695,000 for 3 acres or $895,000 for 6.5 acres.

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## NEW JERSEY

**● Carrère & Hastings**

Considered one of the great estates of the Gilded Age, Blairsden was designed by Carrère & Hastings, proponents of the Beaux Arts movement and the architects of the New York Public Library. The mansion, with 38 rooms and 25 fireplaces, was completed in 1902 for what would amount to $25 million today. The rooms include a tea room, a two-story kitchen complex with a baking room and a billiard room with hand-tooled Moroccan leather walls. The 30-acre property, in Peapack, New Jersey, contains Italianate gardens with terraces and fountains and a 300-foot-long reflecting pool surrounded by busts of Roman emperors. $6 million.

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*continued from page 172*





JIM BARTSCH

## SANTA BARBARA

● **George Washington Smith**

In 1926 architect George Washington Smith crafted a Spanish Colonial Revival house on the 38-acre Hope Ranch in Santa Barbara, California, using materials he imported from Spain. The ten-bedroom main house is centered around an entrance court and has two rear courtyards. Guest and staff quarters are located on the property, along with a barn, an arena and paddocks. A lake acts as the centerpiece to the manicured lawns (right). $38 million.

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*continued on page 178*




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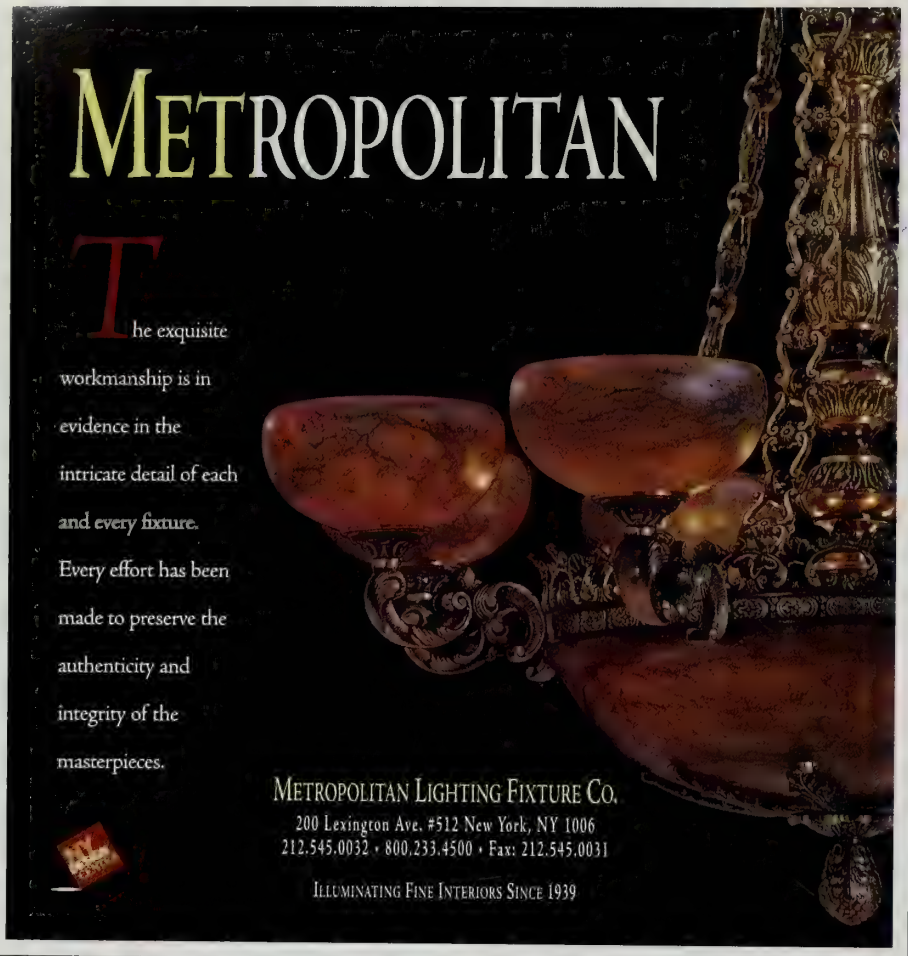
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*continued from page 174*



JEFF HEATLY



JEFF HEATLY

## SOUTHAMPTON

Located steps from Heady Creek is a 1998 residence in Southampton, New York. The public rooms on the first floor of the 8,000-square-foot house include a formal dining room, a media room and a billiard room. The entrance hall (above right) and the living room have cathedral ceilings. There is also a master wing on the first floor that can be closed off from the rest of the house. Upstairs are five bedrooms, a sitting room and a large balcony, plus two staff bedrooms with a private stairway to the kitchen. French doors stretch across the rear of the house and allow access to the brick and flagstone terraces and the expansive manicured lawns. The 2.7-acre property includes a sunken all-weather tennis court and a swimming pool. $6.75 million.

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"We had the walls painted a moss green to give it a breath of life," Stephen Sills says of the living room of a house in the hills of Westchester County, New York, which he decorated with his partner, James Huniford. They designed the center table. Pierre Frey sofa fabric.

# COUNTRY MODERNISM

## FILLING A NINETEENTH-CENTURY STONE HOUSE IN WESTCHESTER COUNTY WITH CONTEMPORARY TONES





LEFT: Sills and Huniford also designed the landscaping. BELOW: "The living room was so long we created two separate seating areas and put an iron chandelier over a center table to divide the space," says Sills. The club chairs are covered in a Pierre Frey fabric.

RIGHT: "Our associate Kimberley Hull returned from her honeymoon with a book full of Ottoman patterns, which inspired the hand-stenciled walls," notes Huniford. The table, a custom design by Sills and Huniford, can seat as many as 24 people.





*Interior Design by*
*Sills Huniford Associates*
*Text by Suzanne Trocmé*
*Photography by Mary E. Nichols*

We came in the night," James Huniford says of the first time he, Stephen Sills and their clients approached a late-nineteenth-century converted tavern in the hills of Westchester County, forty-five minutes north of Manhattan. "It was cold [illegible] there was no power, and it was pitch black," confirms Sills. "But we all loved the property, and our clients bought it having literally seen it only in the dark."

By morning the true beauty of the land was to be revealed: nearly fifty acres that offered panoramic views of the valley below. The house itself was set on the crest of a hill, overlooking a lake.

"Our clients, with whom we'd collaborated on a previous project in Manhattan, work very hard in their professions and love the city," says Huniford. "But she wanted a dog." Her husband insisted she couldn't have a dog until they had a country house, and so, he says, "we had to have a country house."

Despite its good looks and reasonable layout, the house had become dour over the years. For the first nine months [illegible]ition was focused on structural [illegible]. To expand the interior volume, [illegible]ers converted the attic into a th[illegible] and the basement into a casual di[illegible]ntertaining area.

When [illegible] the interiors, which were dark and [illegible]uf[illegible] Sills and Huniford's main obj[illegible] to increase light. They accomplished this not by









ABOVE: "The color of the walls reflects the leaves outside," Sills says of the master suite's sitting room, which has windows on three sides and is nestled into the terrain behind the house. The sisal rug is from Stark Carpet. The sofa is from the designers' own furniture line.

enlarging the windows or by opening up walls but by brightening the rooms' palettes and refinishing brown beams, doors and floors.

"The dining room was the gloomiest of all," says Sills, "and the brief was to design a room that would be intimate for two or twenty people." Many of the original features, such as the flagstone floor, were retained, and other elements were spruced up, but it was the hand-stenciled wall treatment that transformed the room. Reminiscent of Ottoman motifs, the pattern gives the room an aesthetic lift. "It's a painstaking task, but it's valuable," says Sills.

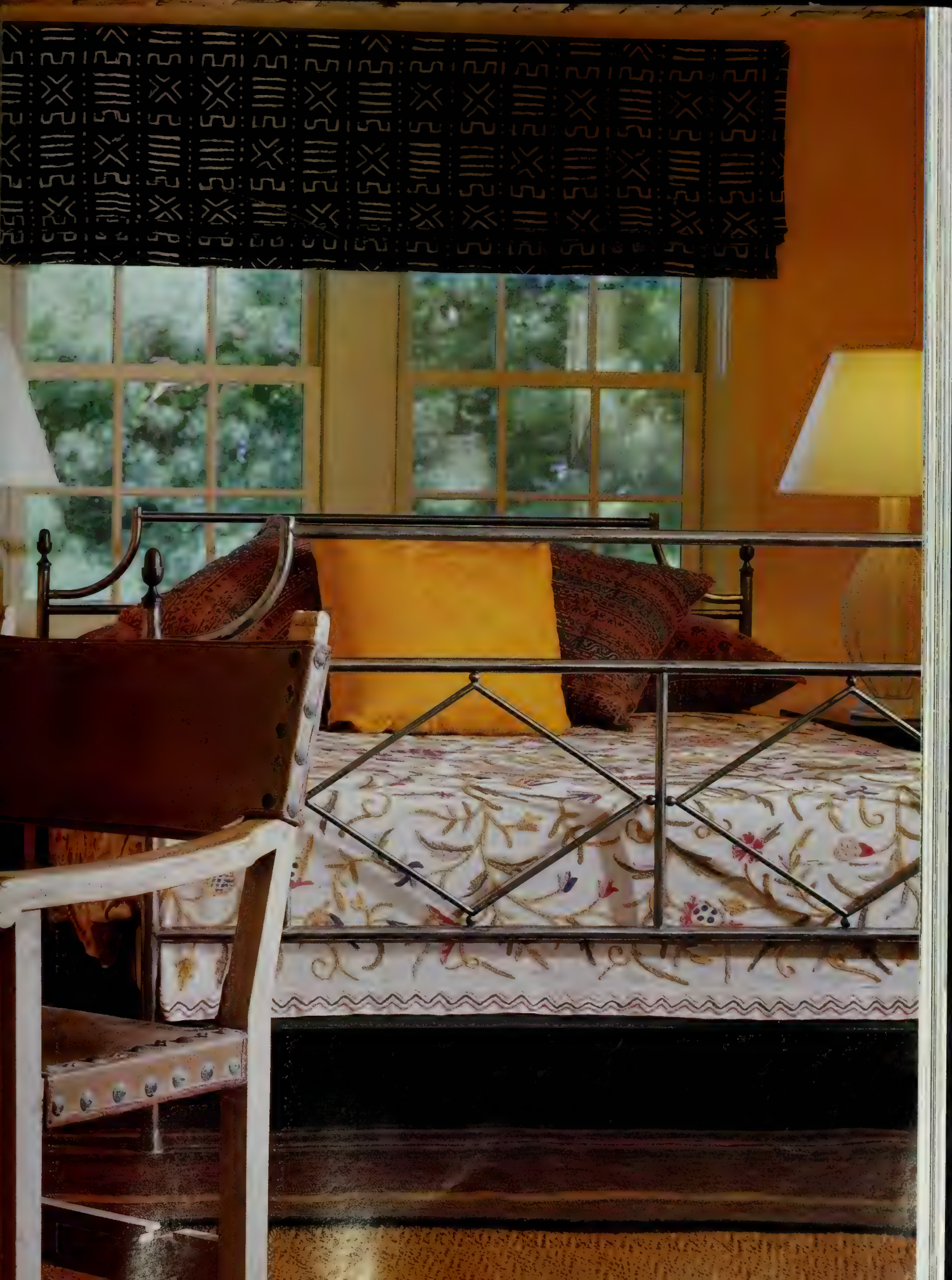
They also designed the limestone-topped refectory table, which pulls apart to form three individual tables. The high-back dining chairs are Dutch, and the French chandeliers date from the forties. "We actually have five dining areas, since entertaining is what we like to do most," says the wife. "Where we dine depends on the weather and the formality of the occasion."

The long living room is divided into two distinct areas, one a cozy, contemporary arrangement by the fireplace, the second a similar grouping at the opposite end of the space. Between them is an oak center table from Sills and Huni-

LEFT: "There's an odd mixture of furniture in the master bedroom, ranging from a French upholstered wing chair and lamp to an Italian Baroque–style sofa," remarks Hunifford, "yet it somehow all blends." He and Sills designed the striped wool rug, which was woven in France.



The guest bedroom is in a part of the house that doesn't get much light, the designers point out. "We chose a gold color scheme and an open-frame bed and architect's desk to give the room an airy feeling," explains Sills. The sisal carpet is from Stark.







ford's new company, Dwellings. The walls were coated with a pigmented plaster to make them look aged—"a bit contemporary, a bit country," according to Sills. The wide-plank floors and worn beams were lightened and stained. The result is a textured backdrop for a cornucopia of treasures—a side table made from a two-foot-tall hourglass, tole palm leaves once owned by Cecil Beaton, Florentine pots and eighteenth-century European carved fruit and flower finials.

Stairs from the entrance hall lead to a mezzanine, then to a master bedroom, which looks like a long gallery. Dormer windows and a sloping roof, coupled with sizable and heavily grained wood furniture, give the suite a rustic quality. The furnishings are a marriage of several styles and periods: an early-nineteenth-century American bed with gilt stenciling, a 1940s French zebrawood desk and an Italian Baroque–style sofa. At one end of the room, a pair of twentieth-century leather slipper chairs make an elegant setting for a fireside chat, their symmetry echoed by two antique English file cabinets flanking the fireplace.

"One of the reasons we like working with Stephen and Ford is their ability to combine things from different orientations," says the wife. "When other people do it, it just looks 'eclectic.'"

The guest bedroom, also on the second floor, needed an infusion of light. "The goal was to make it a warm and inviting space year-round," says Huniford, and he and Sills decided to paint the walls gold. The desk—an architect's table—and the steel-framed bed are not unusual for stylish country houses, yet the combination of the ebony bedside tables and a sturdy desk chair by Jean-Charles Moreux with early- to mid-twentieth-century objects gives the room a cosmopolitan sophistication.

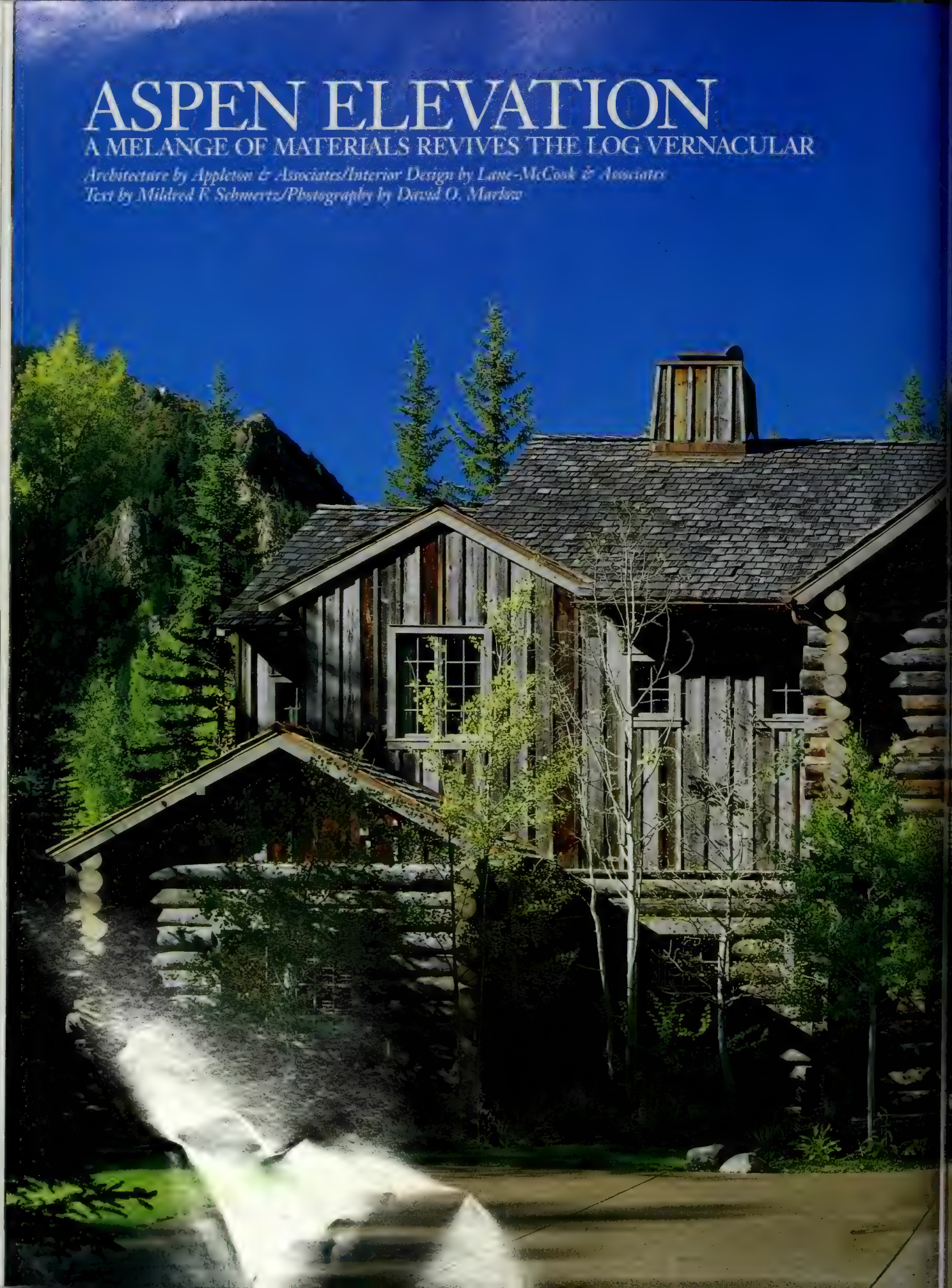
"It's always been a European practice to bring fine objects together with the not-so-fine and to collate them in a subtle manner, or to mix the historical with the modern," explains Stephen Sills. "It's something Ford and I like to do, but we do it in an American way." □

**The clients like to seat large groups of people at a single table, so Sills and Huniford created three wood tables that fit together and assembled a dozen Arne Jacobsen chairs on the terrace at the front of the house.**

# ASPEN ELEVATION

## A MELANGE OF MATERIALS REVIVES THE LOG VERNACULAR

*Architecture by Appleton & Associates/Interior Design by Lane-McCook & Associates*
*Text by Mildred F. Schmertz/Photography by David O. Marlow*





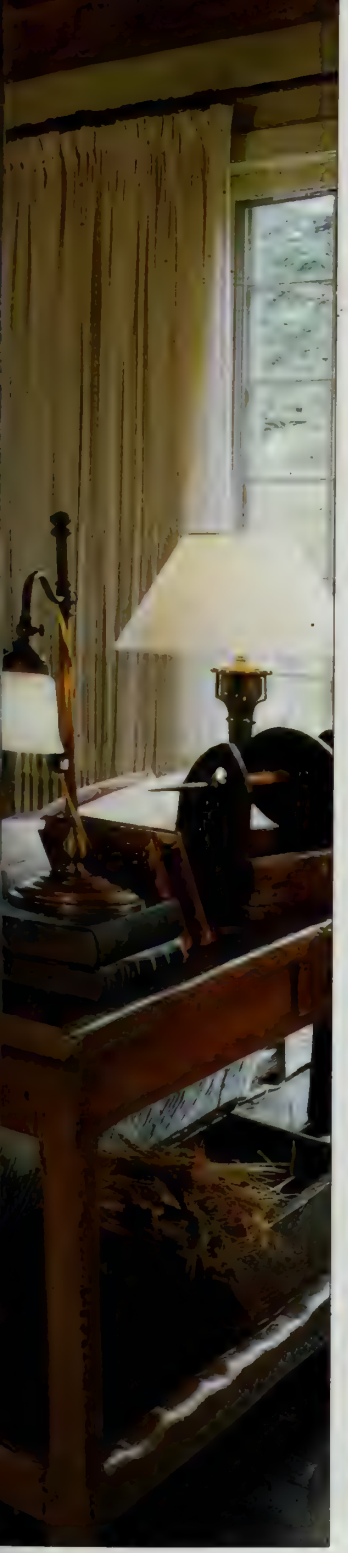
A house designed by Marc Appleton and Paul Williger in Aspen for Bob and Linda Gersh is a variation on the local vernacular. "We didn't want it just to be a huge pile of logs," says Appleton, who used barn siding, from Conklin's Authentic Antique Barnwood, and a cedar shake roof.



**The living room displays part of the Gershes' art collection. Flanking the fireplace are Milton Avery's *Artist by Olive Green Sea*, 1945, and Esko Mannikko's *Hyrynsalmi*, 1990. J. Robert Scott plaid chair and ottoman fabric. Summer Hill sofa fabric. Waverly drapery fabric.**

When architect Marc Appleton and his associate, Paul [illegible]gin to design a [illegible]e their clients [illegible]icular style [illegible]ree to a [illegible]n. Cal[illegible]ton, "if it's [illegible]alled for by [illegible] contex[illegible] like [illegible] Barbara, for example, where there's a salient architectural language at work—but we prefer to collaborate closely with clients to create a house that's a portrait of them rather than a historically correct reproduction of a period style."

Built with local architect David F. Gibson and decorated by Los Angeles–based designers Bill Lane and K. C. McCook, a log-and-barn-siding residence in Aspen, Colorado, for Bob Gersh—a partner in a family-owned talent agency in Beverly Hills—his wife, Linda, and their three children is just such an achievement. "I didn't want to work with a signature architect because I wanted a house with our signature," says Linda Gersh.





**ABOVE RIGHT: "We took a neutral approach to avoid competing with the landscape and the art," says Bill Lane, who decorated the interiors with K. C. McCook. The dining room cupboard is Brazilian. Carlisle Restoration Lumber wood floor. Stroheim & Romann cushion fabric.**

For many years, in summer and in winter, the couple had vacationed in Aspen in a small house that no longer suited their growing family. One day Linda Gersh found a remarkable two-and-a-half-acre lot for sale, and as it was one of the last sizable secluded properties available in Aspen, the couple lost no time in acquiring it.

Surrounded by views of the mountains, concealed from the road by cottonwoods, evergreens and aspens, the site looks onto a broad meadow bounded by the Roaring Fork River. Because only one nearby house is visible, the land—though it is within an easy walk of downtown Aspen—has the look and feel of a remote mountain ranch. For Appleton, it was the sound of the river that made the place seem truly rural. "It masked the noise from neighbors and cars on the road above," he recalls, "and suggested that we might envision the house as romantically rustic."

Appleton and Williger, as is their custom, began by looking at other houses with the clients. "We looked at the



architecture in the area," says Appleton. "We would see bits and pieces we liked—a use of stone, a window treatment, a type of roof. But there was nothing as a whole that inspired the Gershes or us."

Bob and Linda Gersh knew what they didn't like: imitation Victorians and heavy log houses too big for their lots. "We were turned off by logs in the beginning," she explains, "because we didn't want what usually goes with them—the great high-ceilinged room, massive stone fireplace, huge picture windows and elk-antler chandeliers." The couple began showing the architects photographs of New England houses, including a shingled farmhouse with gables that became the starting point of the design.

During the schematic stage, they brought forth another compelling image—one of a residence with barn siding. "We started to realize that the Shingle Style houses we loved were all in New England and didn't really fit in here," Bob Gersh says. The architects abandoned the shingle skin for board and batten. Just prior to construction, however, the clients once

**The kitchen opens onto the family room. "We bought old pine furniture and turned it into cabinetry," says Lane. Over the mantel is *Industrial Scenes with Fires*, 1986–87, by Mark Innerst. The corner cabinet is from Richard Mulligan. Country Floors marble countertops.**





again changed their minds. They decided to build it all out of logs, but not just any logs. "We didn't want the big, blond, contemporary-looking brand-new logs that most people in Aspen use," Linda Gersh says.

Appleton and Williger fought hard against the use of logs throughout. "We persuaded our clients that the logs and the board and batten should be combined," says Appleton. It is in the tradition of log construction—for anything bigger than a cabin, particularly when the roof is complicated—that some form of siding be used in the space between the logs and the roof.

The architects devised a structure framed by century-old, hand-hewn timbers, with logs enclosing the first floor and stair hall, and antique board-and-batten siding used for the upper floor. The roof has heavy cedar shakes, and the foundation and one of the chimneys are of a local lichen stone in subtle shades of ocher. "A nice mix of rustic materials," says Appleton, "that were weathered to begin with and will weather even more with time."

The barn siding and tim-

**ABOVE: The designers furnished the master bedroom with a Shaker-style bed and country French–style chairs. Ralph Lauren Home Collection fabric on window seat and chairs. Old World Weavers drapery fabric. Mansour rug. Carlisle Restoration Lumber wood floor.**

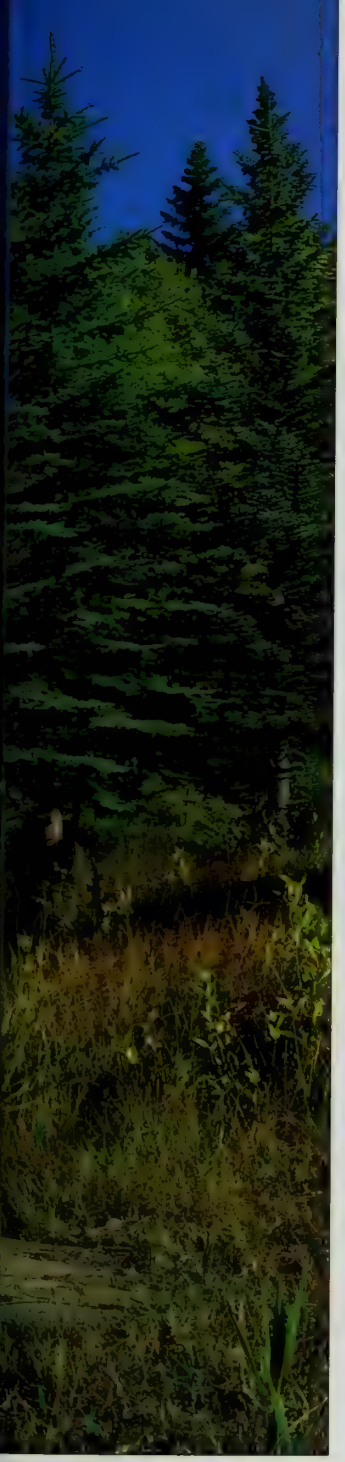


**"The massing and the gables—there are seventeen of them—relate to the mountains in the background," Appleton points out. The windows, custom-made by Pella, were designed to have panes of equal size, which is a feature typical 19th-century houses.**

bers were shipped from a firm in Pennsylvania that salvages the remains of old farm buildings. "We're fond of the idea that we're taking something from another building and reusing it," says Appleton. The logs were cut from dead trees that had remained standing. "We had a range for the diameters of the pieces," Williger notes. "We drew the details for all the overlapping, staggered corners so they would fit tightly."

They paid as much attention to the fenestration as they did to the logs and siding. Many of today's period-style houses have multipaned windows that are stylistically inauthentic because the panes vary in size and proportion from one window to another. In historic buildings pane sizes tended to be uniform due to the limitations of early glassmaking. Appleton and Williger decided that one of the best ways to make the house look old, as the clients wished, was to design the windows so that whatever their overall dimension and shape, the panes would have the same size and proportions.

The house spreads across the generous site, with the rear façade looking southeast, toward the meadow and the river. "The first thing I said to Marc," Linda Gersh remembers, "was that I wanted to walk through the front door and see the meadow and





**ABOVE RIGHT: "The rear porch is on the same axis as the entrance so the Gershes can see the view when they open the front door," says Appleton. The logs had to be fitted carefully, since they varied in size and shape. "You have to accept what nature gives you," says Williger.**

river." A hall extends across the width of the house to a pair of doors that open onto the riverfront porch. To the west, the dining room and the family room open to the same view. To the east are the living room and the husband's study, with a diagonal bay that offers a vista of Aspen Mountain. On the second floor, all the bedrooms have river views, and the master bedroom shares the bay of the study below.

The interiors are not quite as rustic as the exteriors, though the log siding in the two-story stair hall is an exception. "We weren't sure we wanted to display the logs there," says Appleton. "Linda convinced us, and she turned out to be right." Dark-stained wide planks are used for much of the flooring. Ceilings of plaster, wood or beaded board are transversed by antique beams. Painted beaded boards line the kitchen and the family room and appear as wainscoting in the dining room; most walls are finished with integrally colored plaster.

The collaborative nature of the project was evident throughout the design and construction phases. "With Bob and Linda, we were prepared for the unexpected," says Marc Appleton. "If the house succeeds, it is because we made it to absorb all the shifts and changes and still hang together." □



ARCHITECTURAL DIGEST VISITS

# MICHAEL J. FOX AND TRACY POLLAN

## THE ACTORS' COUNTRY RETREAT IN THE ROLLING HILLS OF NEW ENGLAND



"They're hearth-and-home types," designer Marc Charbonnet says of Michael J. Fox and Tracy Pollan, who built a house in New England on land adjacent to Pollan's parents' farm. OPPOSITE: Landscape designer Jean Brooks planted a perennial garden outside the kitchen.

ABOVE: Architect Charles Myer, who designed the house, defined the living area at the end of the great room with a fieldstone fireplace. Osborne & Little red sofa fabric; Stroheim & Romann yellow sofa and ottoman fabrics: Decorators Walk cord on chairs.

When Michael J. Fox was ten years old—the age of his own son, Sam—he fell madly in love with a house on an island in British Columbia. Instead of the usual series of rooms, the structure's main floor consisted of one huge room surrounded by a second-floor gallery. "I'd never seen anything like it," Fox recalls. "When I asked the lady who lived there why they'd built it that way, she said, 'I wanted to stand in the middle of the room, call out my children's names and have them be able to hear—and answer—me from any room in the house.' Something about that struck me as a great idea. I never forgot it."

More than twenty-five years later, memory became matter. In 1997, on eighty acres of lush New England farmland, Fox and his wife, actress Tracy Pollan, created their own version of Fox's childhood fantasy with the help of architect Charles Myer and interior designers Marc Charbonnet, who had put together the couple's Fifth Avenue apartment (see *Architectural Digest*, Octo-

*Architecture by Charles R. Myer & Company/Interior Design by Marc Charbonnet and Ezra Olsen of MECA Productions*
*Landscape Design by Jean Brooks/Text by Nancy Collins/Photography by Peter Aaron/Esto*



"The great room was Michael's earliest request," notes Myer, who built a gallery on three sides to provide circulation for the upper levels. A 37-by-15-foot needlepoint carpet designed by Charbonnet covers the entire floor "and unifies the space," the designer says. Osborne & Little daybed fabric.







ber 1997), and his colleague Ewa Olsen.

"We loved what Marc had done with our New York apartment, that Fifth Avenue feel," says Fox. "But this was definitely country. We wanted to see what he would do with something out of his forte, since we knew he had the intrinsic talent to do whatever he wanted. We were curious to see what he'd come up with."

Fox stops. "There's a real New Orleans thing with Marc," he continues, referring to Charbonnet's hometown. "It's like working with Emeril Lagasse, who cooks on TV and keeps saying, 'Let's kick it up a notch.' Marc is a big man with an almost laconic feeling about him. But at the same time, he's going a hundred miles an hour in his head. When he shows you a Polaroid and you say, 'No,' it's no big deal. Marc says, 'I anticipated that you might not like that, so I've already gone here.' And the next Polaroid makes you go, 'Yeah.'"

Armed with their creative team, Fox and his wife proceeded to build the house on land abutting property owned by Pollan's parents, Stephen and Corky Pollan. "This house was a real passion for me," admits Fox. "When it was completed, the architect sent me sketches that I had done on napkins of how I wanted it laid out—without, of course, any architectural understanding of the complexities. And Charlie had captured that feeling. Then Marc and Ewa came in and tied it all together."

"What Michael originally wanted was a very primitive, Adirondack, woodsy-feeling place," explains Charbonnet, "but because of the needs of the children and the extended family, it became a much more refined home."

Without, happily, sacrificing Fox's Canadian paradigm. "This is not a formal home per se, where you have a living room, a dining room, et cetera," Charbonnet says. "It consists of one huge, open space—a 'great room'—into which all the smaller rooms flow, like Michael's office/library and the family room. The master bedroom and children's bedrooms are upstairs, reached from either the front or back stairwell.

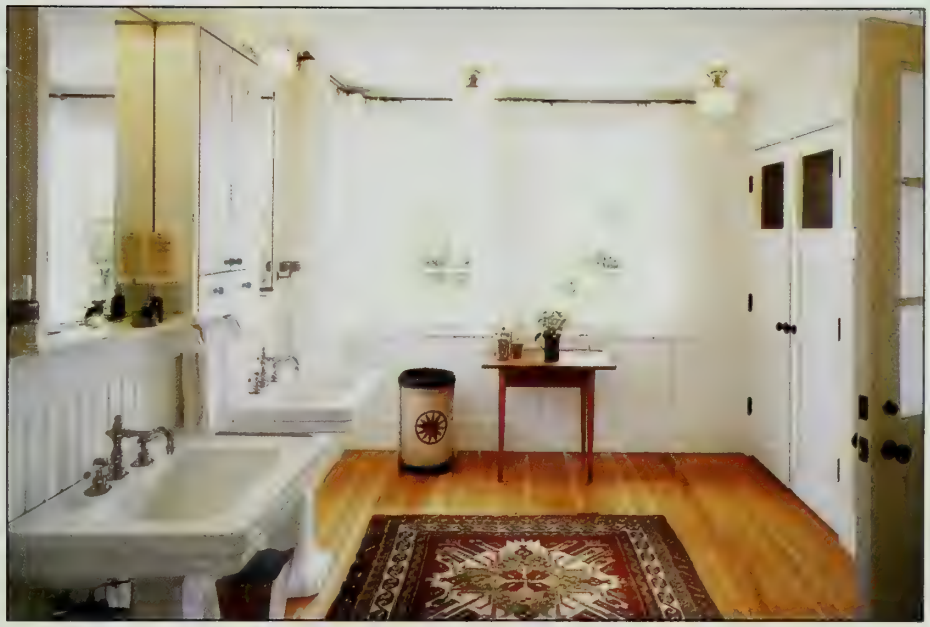
**"A lot of living is done in the kitchen," says Charbonnet, who worked closely with his colleague Ewa Olsen on the interiors. Rafael Pimentel, formerly with Peter Marino, designed and painted the stenciled frieze. The drapery fabric is from Osborne & Little.**





LEFT: In the master bedroom, a Charbonnet-designed copy of an American blanket chest hides a television. "The room is very cozy; a television would have interrupted that." Chelsea Editions embroidered floral stripe; Clarence House red-and-pink plaid; Frette bedding.

BELOW: Pedestal sinks retain the country feeling in the master bath. Decorators Walk drapery fabric. BOTTOM: The pond house—"one of Michael's favorite places to hang out," says Myer—is an old shed that was relocated to the property. Scalamandré cushion fabric.

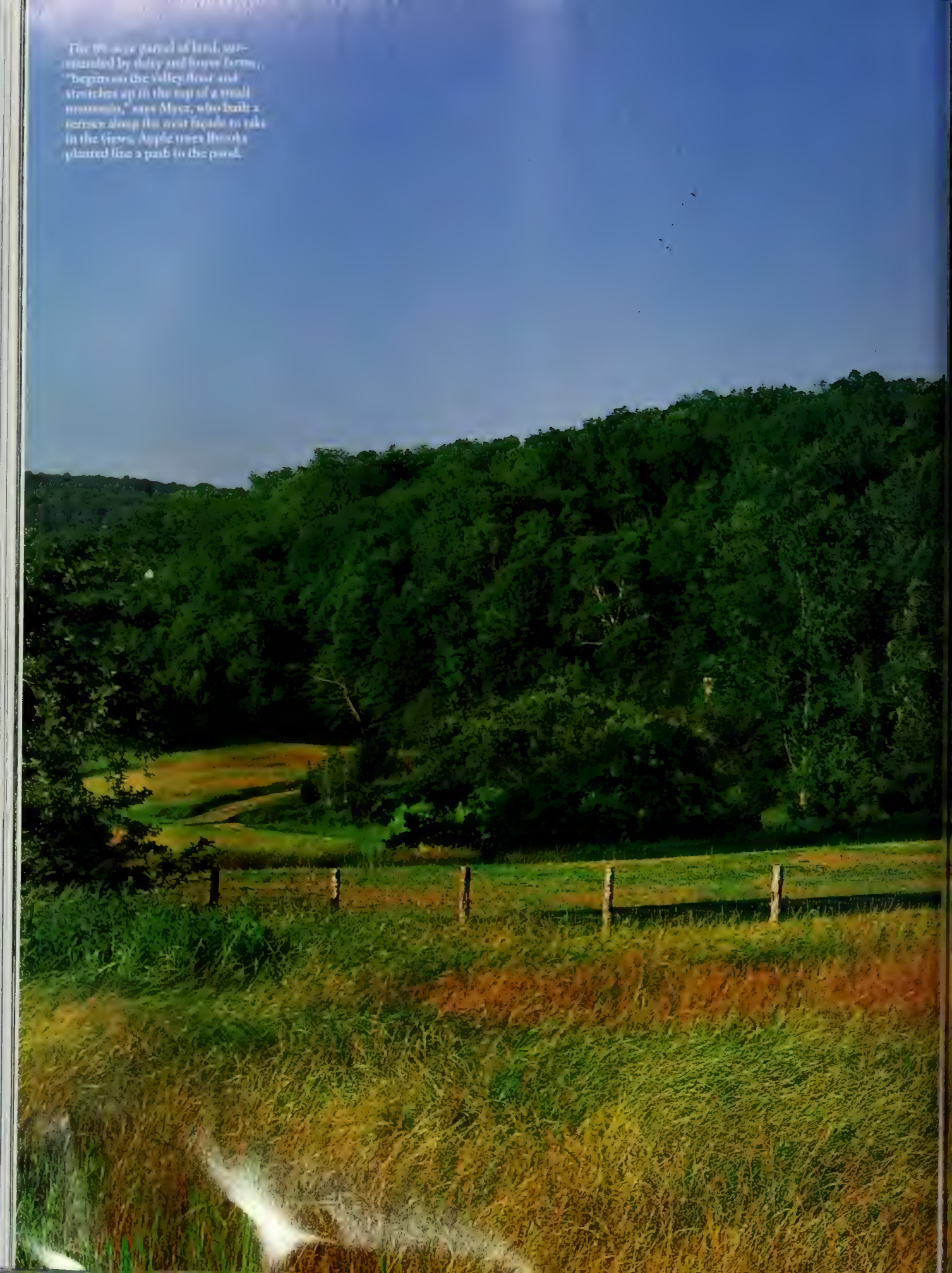


"The great room—a very New England notion—is the public room, used for entertaining, visiting, dining and playing games," continues Charbonnet. "The other rooms are private, just for the family. Intentionally, there's not even a guest room in the house—it's over the carriage house—because this is a family home. It's not some movie star, shindig house, but a quiet place for people constantly in the spotlight. It's here, in the middle of nowhere, that the Foxes can let their hair down, be with people they love, ride horseback, fish and boat in their own pond, walk around without anyone bothering them. In short, it's a place to be themselves and feel safe."

Not to mention hang out with their extended family. Pollan's brother and two sisters own property nearby, and "all of the cousins, my children's peers,

*continued on page 272*





The 98-acre parcel of land, surrounded by dairy and flower farms, "begins on the valley floor and stretches up to the top of a small mountain," says Myer, who built a terrace along the west façade to take in the views. Apple trees lining a path to the pond.

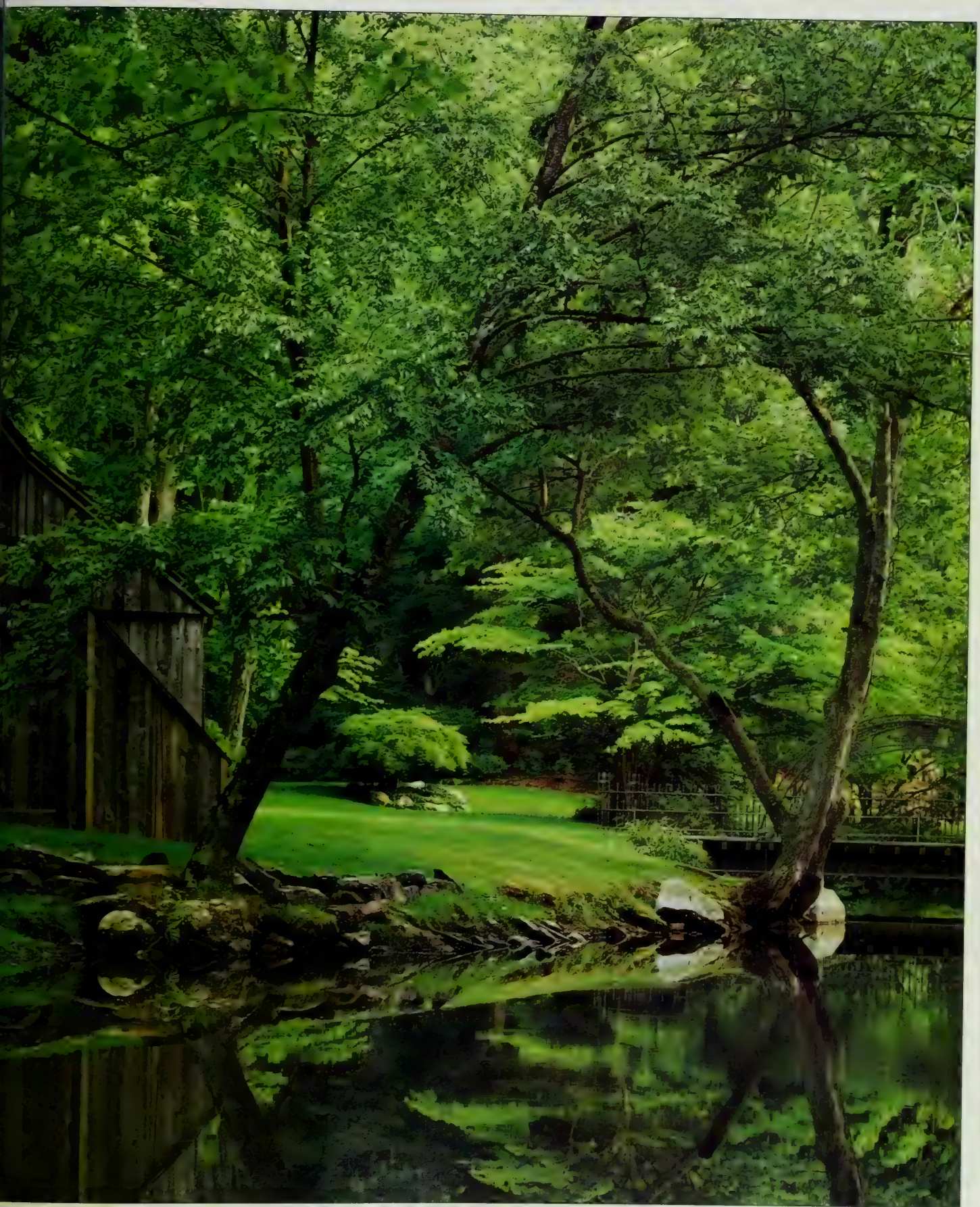




A residence north of New York City "has hundred-year-old trees, water and a nineteenth-century barn," says architect Lee F. Mindel, whose firm, Shelton, Mindel & Associates, renovated it for a young couple. "If you made a list of things you wanted in a bucolic site, it would have them all."



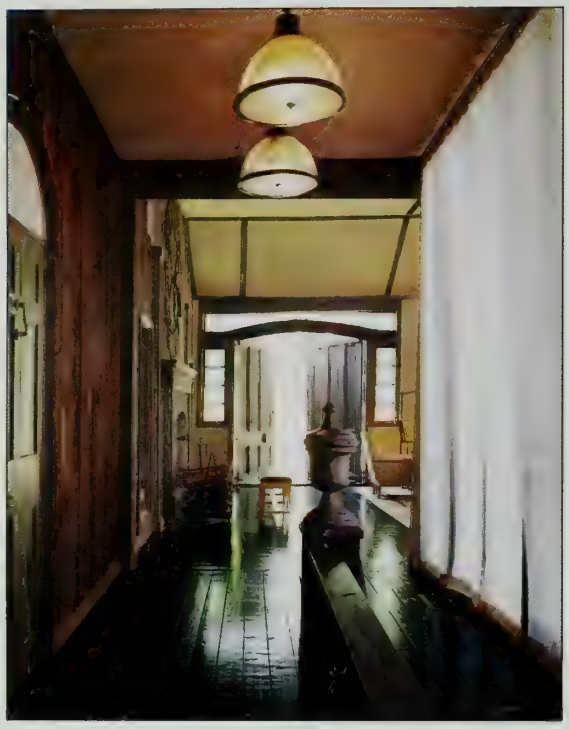




# A PASTORAL ROMANCE

## CURRENT AFFAIRS DEFINE A BUCOLIC NEW YORK PROPERTY

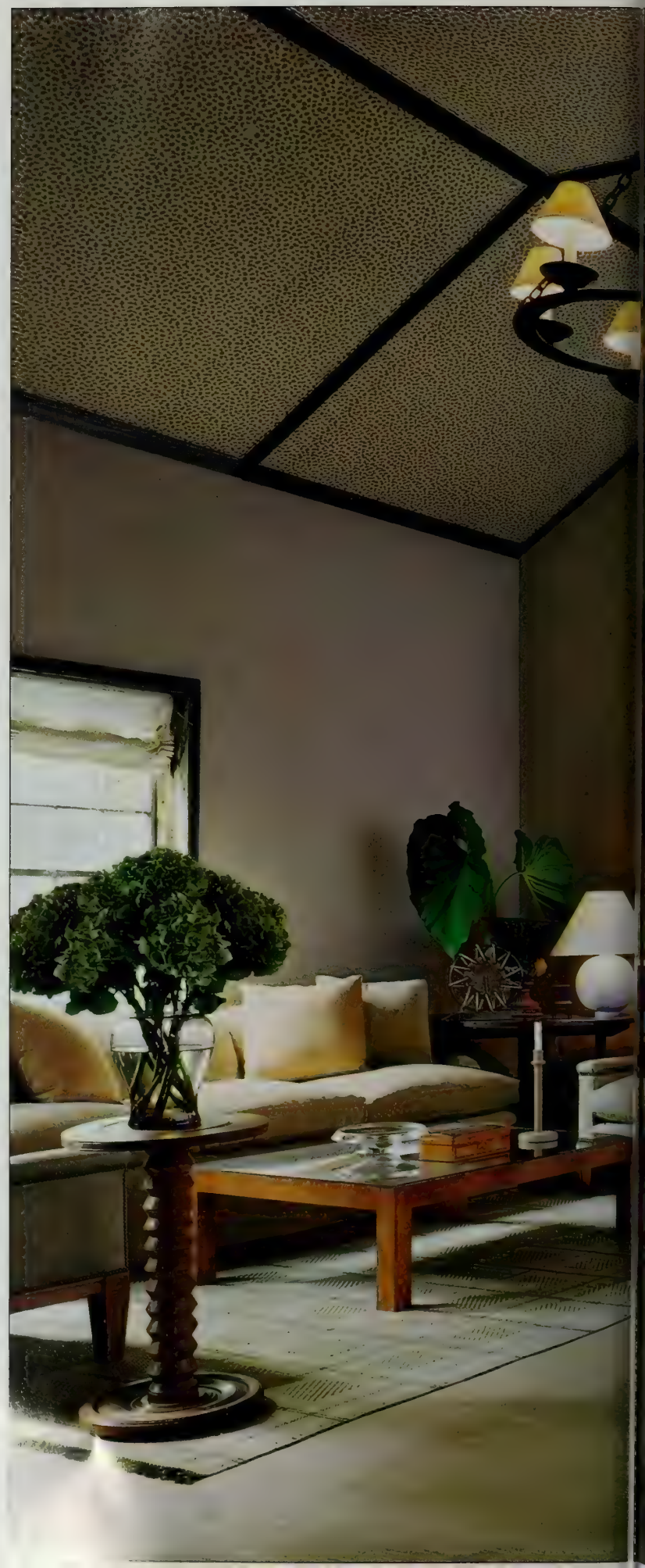
*Architecture and Interior Design by Shelton, Mindel & Associates*
*Text by Judith Thurman*
*Photography by Michael Moran*



It was spring. They were in love. He was renting a country house in New York's Westchester County; down the road was an old barn on seven acres, with a pond, a waterfall and a romantic history. And when they saw the two Japanese maples, with their trunks intertwined, just coming into bud, "we knew," says the wife, "that our lives were meant to unfold here." He proposed to her on the spot where they were shortly to be married—in the natural stone amphitheater. Now she is expecting their first child.

There were, of course, a few unromantic details that needed attention before the newlyweds, both active in philanthropy and the arts, could settle into their weekend retreat. And these they confided—as they had the renovation of their Manhattan apartment—to the New York design firm of Shelton, Mindel & Associates.

"The barn," says [illegible], "had



**ABOVE: Exterior s[illegible] barn was used for [illegible] terior spaces, including [illegible] extends from the entrance [illegible] living room. RIGHT: Large m[illegible] in the living room echo the d[illegible] way they flank. The sculpture, *Acrobats*, 1968, is by Chaim Gro[illegible]**





OPPOSITE: Living room furnishings include a Jacques Adnet–designed bench, an antique French chandelier and an antique Belgian clockface. "The idea of frozen time had meaning for us," says Mindel. "We took a house from the nineteenth century and prepared it for the twenty-first."



undergone a number of renovations—one in the twenties, one in the sixties—as well as some freelance tinkering by previous owners, and the intention of the original nineteenth-century building had been lost in the shuffle. The décor was a veritable caricature of country cozy: Pizza Hut meets Pepperidge Farm, with lots of chintz, ruffles and cheesy stucco; knotty-pine floors; white walls that contrasted blindingly with the dark fake beams—every cliché of the faux picturesque. Our clients have a sophisticated modernist sensibility in tune with ours, and we knew from the beginning that the challenge would be to abstract the essential features of the architecture, open the house to the light and views and lose the generations of aesthetic abuse." "Our mandate," adds Peter Shelton, "was to retain the romance of classical American barn style but to purge it of sentimentality."

This process took almost a year, in the course of which the old barn was completely transformed—without structural dislocation. "It was a relatively modest renovation," notes Shelton, "with a straightforward goal: interior clarity and site appropriateness." "We're casual people," says the wife, "and we like to live here informally. But we knew that Lee and Peter would interpret our needs for comfort and practicality with the rigor they're renowned for."

One of the designers' first tasks was to correct the severe imbalance of light and dark between the interiors and the landscape. Rather than tear up floors of mismatched, yellowed wood, Shelton and Mindel "dematerialized" them with a combination of paint, stain and pigment that simulates the discreet luster of *wenge*. On many walls and ceilings, they used a smoky palette that "grayed" the daylight, giving greater prominence to the saturated greens of the gardens and surrounding woods and more subtlety to the fieldstone and cedar siding

ABOVE: Two stone eagles—"great pieces of Americana," says Mindel—were converted into consoles for the sitting room. In the corner is a Noguchi floor lamp; on the Mies van der Rohe table are an Alexandre Noll wood tray and Venini glass. The photographs are by Robert Doisneau.





that were elements of the original building. Then, says Mindel, they proceeded to restore coherence to the hodgepodge of additions, ceiling heights and floor levels with "a few consistent thematic principles": texture, heft, translucence and neutrality. "We used antiques—and color—very sparingly," he continues. "Nothing in the house is purely decorative. Here, as in all our projects, we approached style as architects, so the furnishings are a response to the character of the space."

That said, the old barn still remains "a fairy-tale abode with an Alice in Wonderland charm," as the husband puts it. "As city people," he explains, "we were both looking for a haven from the real world—a place where time seems to have stopped."

Above the mantel in the living room hangs a nineteenth-century clockface that comes from a Belgian bell tower. The space was central to the old farm outbuilding—a playroom for giant Alice—and the designers "expressed the framing" of the lofty ceiling with patterned-fabric panels that create the illusion "of an ivy canopy open to the trees," says Mindel. "We let the proportions dictate the décor," he continues: overscale custom seating upholstered in "carriage house" textiles—leather, studded twill, and silk-and-linen corduroy—grommeted draperies of fine wool voile to soften the starkness of the windows; a baronial antique chandelier; huge, framed mirrors used "architecturally rather than decoratively" to reflect the view and to function as trompe l'oeil "portals" to an adjoining solarium.

The kitchen and dining room, on the lower level, are definitely the domain of tiny Alice—or perhaps one should say nineteenth-century Alice. They are close and dark, as were most such rooms in early American farmhouses, with ceilings barely seven feet high. Their décor is an exercise in poetic compression. The designers used burnished antique woods and creamy ceramics as a response to

*continued on page 273*

**"There's an Alice-through-the-keyhole effect coming down the stairs from the main floor to the dining room," says Mindel. "The space is so compressed." The table is made of 18th-century wood and set with Venini glass; a collection of 18th-century creamware fills the shelves.**



"The bed frame acts as a kind of subspace within the bigger space of the master bedroom and scales it down," says Peter Shelton. The checkerboard rug was designed by Shelton, Mindel & Associates; the slipper chair is from a Billy Baldwin design. OPPOSITE: The rear façade.





# NATURE'S WAY IN BIG SUR

## AN ARCHITECT'S HOUSE CELEBRATES THE CALIFORNIA LANDSCAPE



*Architecture by*
*Mickey Muennig*
*Text by Michael Webb*
*Photography by*
*Grant Mudford*

Mickey Muennig came to Big Sur thirty years ago, when it was a hippie haven and still associated with its most famous resident, Henry Miller. He fell in love with its pastoral beauty and sybaritic lifestyle and stayed on to help shape a new identity for the fabled stretch of California coastline. Now urban sophisticates pay dearly to commune with nature at his Post Ranch Inn, lodging in tiny tree houses and eating breakfast on terraces perched high above the ocean. The architect also designed the light-filled Hawthorne Gallery, a short stroll away, and has created over a score of daring houses that command sweeping views but satisfy the local requirement that they be invisible from the Pacific Coast Highway.

His work reflects the man—a soft-spoken maverick from Joplin, Missouri, who studied aeronautical engineering and switched to architecture on impulse at age nineteen. His mentor at the University of Oklahoma was Bruce Goff, a protégé of Frank Lloyd Wright's, who offered no theories but urged him to be true to himself.

Muennig's own house performs a kind of disappearing act, burrowing into a hillside located sixteen hundred

**Architect Mickey Muennig's house in Big Sur, California, which he built gradually over the course of 18 years, is tucked into a hillside and uses recycled materials. "Even the trellis over the entrance is made from the poles of a tepee that was on the property," he says.**



The moon gate at the front entrance was inspired by architecture Muennig saw in China. "It makes the house very temple-like," he notes. RIGHT: An atrium serves as a living/dining area and allows light inside. To the left and right are the kitchen and the studio, respectively.





feet above the ocean and up a steep, unpaved trail.

He found the thirty-acre site soon after he arrived. "It didn't cost very much, but it seemed like a fortune to me then," he recalls. "About twenty other people live along the trail, and there's a good sense of community. We all get together for dinner from time to time." He first erected a glass dome to serve as a temporary shelter and lived there as he refined his plans for the house, which he tried to build himself whenever he had the time. (Construction extended over eighteen years, and it might still be unfinished if he had not decided to put down his pick and shovel and hire a contractor.)

The design was inspired by a visit to Rome, where Muennig saw an ancient house with rooms opening onto an inner courtyard, much like the dwellings that line the streets of Pompeii. Other images that jostled around in his mind included the sunken kivas of Native American



"The house changes all the time because of the light, so it doesn't feel like it's underground," says Muennig (above). LEFT: Recycled-redwood columns and rafters in the atrium support the roof. The architect planted fruit-bearing trees, such as guava and banana.

The bedroom looks onto a sunken courtyard, and Muennig raised the bed so it has a view of the ocean, "but the entire house remains protected from the strong winds we get in this area," he explains. When the grass is high, only the chimney remains visible.





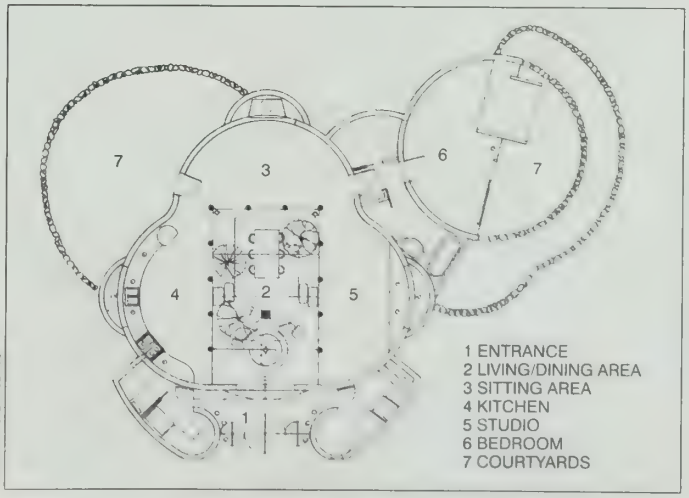
pueblos and the troglodyte settlements of Cappadocia, in Turkey. He liked the idea of living underground, pulling the earth over his head to protect himself from the summer heat and the winter storms, feeling at one with the land yet drawing the sun inside with skylights and courtyards.

A sense of adventure begins when one turns off the busy highway and winds up through a forest to the treeless escarpment, from which one can see a twenty-mile panorama of hills cascading down to a blue smudge of ocean. Without warning, and at any season, a wall of fog can roll in, cutting that view down to a few yards and suspending one in a no-man's-land halfway between earth and heaven.

In such a place, every detail stands out. The plan evolved as an organic composition of spaces that flow together, bounded by walls that circle a skylighted atrium oriented to allow the rays of the setting sun to flow through the house at the winter solstice. Poles are cantilevered over the entrance to form a fanned trellis. The white stucco walls emerge from the wildflowers that scatter the hillside. On both sides, paths lead up and over the sod roof, from which one can look down into the house through the undulating skylight.

*continued on page 275*

**OPPOSITE LEFT: A simple fireplace defines the sitting area. OPPOSITE RIGHT: In the kitchen, Muennig recycled wine vats to make the cabinets and designed the table to echo the contour of the wall. RIGHT: The living/dining area is symmetrical, and almost every wall is curved.**



ANTIQUES

# CORNHUSK BAGS

## A VIBRANT TRADITION IN NATIVE AMERICAN WEAVING



RIGHT: *Pictorial Cornhusk Bag*, circa 1910. Cornhusk and wool over cornhusk, hemp and twine; 11½" x 10". Bags, such as one depicting birds and hens, were labor-intensive and so were usually kept or given as gifts rather than sold. America Hurrah Antiques, New York.

OPPOSITE: *Plateau Bag*, 1870–90. Trade yarn and dyed cornhusk over cornhusk and hemp; 26½" x 21". Old Germantown yarns form one bag's red and black areas, the serrated edges of which create bold negative spaces. Natalie Linn Indian Baskets, Portland, Oregon.

*By Richard Conniff*

There are few objects humbler these days than a ball of twine or more pedestrian than a tote bag. So it may be a struggle for us to fathom a culture that spun its own twine by hand and wove it into bags of remarkable beauty. One collector calls the cornhusk bags of the Columbia Plateau "the Samsonite" of the Indians, and an author describes them, inadequately, as "the Mason jars and freezer bags of long ago." The origin of these bags was in fact utterly utilitarian: In the rugged upcountry of what is now Idaho, Oregon, Washington and British Columbia, nomadic Indians once used them to store and transport roots, berries and dried fish.

But the bags were also precious, and not just because they could make the difference, late in a hard winter, between subsistence and starvation: Each bag also carried the spirit and the idiosyncratic designs of its maker. A typical bag has a different design on each side; the weaver twined her way around seamlessly from one design to the other and back again—from stacked parallelograms to stylized butterflies, from rows of pine trees dyed green with rock slime to stepped triangles. "You can almost liken it," says dealer Natalie Linn, "to Picasso making two paintings at once with the canvas rotating around him."

When the women of the Columbia Plateau tribes posed for early photographers, they almost always displayed one or two cornhusk bags, as if to say, "This is who I am." As late as 1970 their descendants were still exchanging cornhusk bags as part of the traditional wedding celebration. The bags that had once been the sustenance of the culture were also part of its soul.

The term *cornhusk bag*, however, is a little misleading. European pioneers introduced corn to the region early in the nineteenth century, and the Indians quickly discovered that cornhusks absorbed dyes better than local plants and made for bolder designs in the technique called false embroidery. But textile fragments from archaeological digs show that people in the area were already weaving bags and decorating them with false embroidery nine thousand years ago. The Plateau tribes were enthusiastic traders, and the cornhusk was just one more outside technology to stitch into this ancient tradition.

Lewis and Clark saw great stacks of bags, stuffed with powdered salmon, when they visited the region in 1805. Clark described the best known of the local tribes, the Nez Percé, as "Stout likeley men, handsom women, and verry dressey in their way." Despite their enthusiasm for trade, the Indians weren't willing to part with their bags when Lewis and Clark asked. The two explorers managed to bring back just a single root-collecting bag, depicting dogs and with a background pattern of ornate diamonds; it's now part of the collection at Harvard's Peabody Museum.

For modern collectors, the earliest available bags date from 1850, and most are from about 1890 to 1930, when the art of the cornhusk bag enjoyed its last great flowering. By then the Indians had incorporated into their designs not just the cornhusks but commercial twine, strands of unraveled blankets, aniline dyes and even, in one case, a bit of candy wrapper for





PAT BOERMER—LTC GROUP

LEFT: *Plateau Bag*, 1900–1920. Wool yarn over cornhusk, hide rim and handles; 13¼" x 11". Figural bags, such as one portraying deer and birds, are particularly sought after, as the difficulty of the design made them uncommon. Natalie Linn Indian Baskets, Portland, Oregon.

BELOW: *Plateau Cornhusk Bag*, circa 1890. Aniline-dyed wool over hemp and cornhusk; 15" x 13½". A bag features several eight-pointed Vallero stars, a design popular in the late 19th century among Hispanic and Navajo weavers. David Cook Fine American Art, Denver.

THESE BAGS STILL SPEAK THE LANGUAGE OF THEIR MAKERS, AND THEY READILY LEAD THE MIND'S EYE BACK INTO THE OLD CULTURE OF THE COLUMBIA PLATEAU.

brighter color. They also began to weave bags for sale to outsiders, and their designs sometimes included American flags and other nontraditional motifs. But these bags still speak the language of their makers, and they readily lead the mind's eye back into the old culture of the Columbia Plateau.

In her book, *Columbia River Basketry*, Oregon writer Mary Dodds Schlick describes the seasonal round of gathering roots and raw material, beginning with the arrival of the wild celery in February. The women traveled across seemingly barren hillsides, digging out roots with sharpened sticks and tucking them into bags at their waists. On a good day a family might gather fifty pounds of roots. The din of the women grinding roots into meal with their mortars and pestles reminded Clark of a nail factory. The Indians didn't practice agriculture, so they moved in succession through mushrooms, acorns, hazelnuts and huckleberries. Along the way, the women also found time to [illegible] grasses for decorating the bags and to manufacture [illegible]



COURTESY DAVID COOK FINE AMERICAN ART

FAR RIGHT: *Cornbusk Bag*, circa 1900–1920. Natural and dyed cornhusk over dogbane and cotton twine; 21¼" x 16". A late example of cornhusk bags was made by a member of the Yakima tribe of southern Washington. Curtright & Son Tribal Art, Tacoma, Washington.

BELOW: *Native American Cornbusk Bag*, 1920s. Yarn over cornhusk and cotton twine, hide handle; 9½" x 9". A bag is unusual in that it features a strong pattern on both sides instead of having a primary and a secondary design element. Darlene Fredrick, Lake Oswego, Oregon.





PAT BOEMER—LTC GROUP

from grape root, wolf moss and other materials.

For the warp and weft of their bags, they harvested finger-thick stems of Indian hemp from the wetlands. The stems had to be cured under a mattress or in the ground, then split with a thumbnail, so the bark could be pulled across a piece of flint or rabbit rib to separate out the smooth inner fibers. Then the spinner rolled these fibers on her bare knee, steadily joining one strand to the next.

This twine seems to have run through the lives of the Indians with as much literal and figurative significance as the lifeline spun by the three Fates in Greek mythology. In one legend of the Wasco tribe, a lost boy survives by spinning twine to trap magpies for food, then using the twine to sew their skins together for a blanket. In real life the twine had to be strong enough to contain an enormous sturgeon in a fisherman's net and delicate enough for the fine stitching of a cornhusk bag. A ball of twine was worth as much in trade as a horse.

Winter was the season for weaving, and it's easy to

BELOW: *Plateau Cornhusk Bag*, circa 1880. Aniline-dyed hemp over natural hemp; 13½" x 13". The use of synthetic dyes in decoration allowed weavers to create more vivid patterns, as in one bag's gold bars and blue rectangles. David Cook Fine American Art, Denver.

OPPOSITE: *Geometric Cornhusk Bag*, circa 1915. Dyed cornhusk over natural cornhusk, hemp and twine; 17½" x 13". A rare maker's mark in the form of a note inside the bag reveals it to be the work of a weaver named Ma-Sut. America Hurrah Antiques, New York.



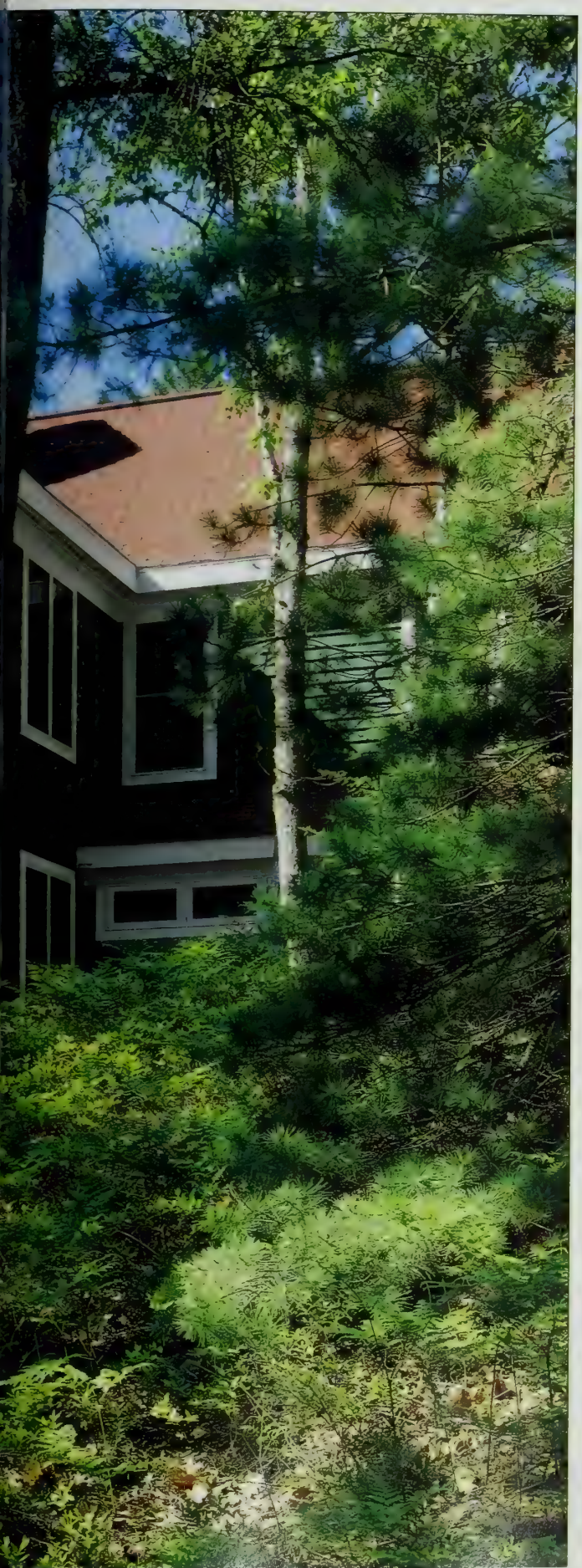
MARCIA WARD, COURTESY DAVID COOK FINE AMERICAN ART

imagine the children gathered by the fire with a grandmother, bored and a little sleepy, listening to stories and learning their history stitch by stitch in the language of the twine. Cornhusk bags often featured e[l]sturgeon and human figure[s] —those with hats on their heads may have represented the new settlers. Cattle soon arrived to graze on old Indian root-gathering grounds, and they also began to appear on the weaving. And in 1904 one weaver told a visitor, [p]erhaps a little wishfully, that the design on her bag represented the return of spring, "the soft sweep of the Chinook wind" coming up the Columbia River, melting "a three-foot snow in a night" and gently uncovering "the abundance of tender, green bunchgrass."

That weaver and her way of life are of course long gone. The bunchgrass has been plowed under. But even now, you can hold a cornhusk bag and almost feel the old wind blowing, and the weaver yawning before she sets down her twine to dream. □







*Architecture by Margaret McCurry, FAIA*
*Text by Margaret McCurry*
*Photography by Mary E. Nichols*

# A LAKE SUPERIOR STORY

## BUILDING A VACATION HOUSE NESTLED INTO THE DUNES IN MICHIGAN

Doug gave me to Janet for her birthday. It was just before the holidays in 1993 that the McClintocks came to Chicago to interview me and my husband, Stanley Tigerman. The couple, who lived in a suburb of Detroit, were in the process of purchasing ten acres of wooded duneland in a subdivision on the shore of Lake Superior in Michigan's Upper Peninsula. Their property was just outside Grand Marais, and they wanted to build a house that responded to the regional architecture. Whenever Stanley hears the words "design review," his blood runs cold, and since this project required just that, the McClintocks became my clients.

We first discussed the feasibility of my designing a country house, or camp, as they would call it, from afar. I had done so in Colorado and in Massachusetts, but my clients had been fellow Chicagoans. I told the McClintocks that a good contractor was key to the success of long-distance construction. We would need to find one in that remote part of the country who was competent but not so independent that he or she would be unwilling to work with an architect.

As far as our own relationship was concerned, once we had agreed on a program—which could be assembled during a reconnaissance visit to the Upper Peninsula to inspect the site and interview contractors—I would draw up the preliminary designs. If the concept was approved, my office would develop a set of working drawings. Janet McClintock, an interior designer who specializes in libraries, was prepared to select all the furniture and equipment, and together we would review finishes, lighting layouts and electrical and mechanical drawings. Doug, a partner with Arthur Ander-

**Architect Margaret McCurry adapted her design for Janet and Doug McClintock's camp on Lake Superior near Grand Marais, Michigan, to meet strict lakeside building requirements. The contours of the forested dunes required a stepped plan, reflected in ascending gabled roofs.**



OPPOSITE: A double-height fieldstone fireplace is at the center of the great room. Janet McClintock designed the interiors with old pieces she had refinished: "When you think of a camp, you think of things reused," she says. "Most of the furniture we chose has history."

"The house is in the woods, and it faces north toward the lake. We needed a lot of windows to get the sun in," McCurry notes. BELOW: The open plan of the great room allows the dining area to have lake views. Floors, cabinetry and balustrades are all made of cherrywood.



sen, would oversee the management and budget. Aiming for the absolute minimum number of site visits, we planned a second trip when the house was framed and a final one when the project was nearly complete.

Four months later we convened at the retreat Stanley and I have in Lakeside, Michigan, to discuss a time schedule and a budget. I explained what I considered the minimum cost per square foot for a modest building.

## THE McCLINTOCKS WANTED AS MANY ROOMS AS POSSIBLE TO FACE THE LAKE.

We also talked about our need for a topographic survey of the property. If the house was to have a view of the water, it would have to be as close to the shore as the so-called critical dunes act would allow. That act required the Department of Natural Resources (DNR) to approve the siting of any proposed structures along designated shorelines in Michigan. The building had to be set back one hundred feet from the crest of the primary dune, and no foundation could be set into a dune that had a slope of 25 percent or greater.

In late May we met in Marquette, Michigan, to drive the seventy-five miles to Grand Marais for our first visit to the site. The skies were leaden, and the wind blew straight from Canada as we drove through Marquette's small historic district in search of regional characteristics, of which there were surprisingly few. Some public buildings were built of a local sandstone, but many private homes were of frame construction not unlike those in middle-class Chicago suburbs. So we proceeded to Grand Marais, stopping midway to inter-

Although McCurry was forced to work within an "amoeba-shaped" footprint, she designed each section of the house "with its own symmetries," she says. "You're not in a modernist maze." BELOW: The sunroom doubles as a guest bedroom. Pella windows throughout.




view an eccentric woodworker in Munising who had been recommended to Janet as a possible contractor.

During the drive, we discussed their program. Janet had prepared an outline, and I reviewed room types, sizes and relationships. The McClintocks wanted as many rooms as possible to face the lake. Within 2,000 to 2,400 square feet—not counting a deck—the main building was to contain, on the lower level, a great room with a high ceiling and a stone fireplace, along with storage for books and games; an adjacent office alcove for Doug; an adjacent porch or sunroom with a separate entrance; and an open kitchen for everyday dining. The master bedroom and bath would also occupy the lower level, preferably in a "quiet zone" with no rooms above. And last, there was to be a mudroom, with an air lock and benches, as well as a small laundry. The upper level would contain two children's rooms and one bath and the lower level a walkout basement. A detached garage would house two cars and a boat and might have a painting studio and guest quarters above.

The developer of the complex, called Superior Dunes, had laid out the lots side by side as a series of long rectangles, with each parcel having two hundred feet of lake frontage on the short side and a total area of ten acres. Dune Road, the access through the subdivision, bisected each parcel, which appeared to be a part of the forest. We stopped along the side of the road between the markers that indicated lot number seven and opened the car doors. The air was as crisp and clear, the pine trees as redolent of resin, as they are only this deep in the north woods. As we tramped through the forest toward the lake, the ground was springy underfoot with pine needles, and the intermittent boulders we circumvented were covered in lichen.

I had sent ahead the topographic model on which we

A separate deck was built on the edge of the beach. "It's the closest nonsandy way to experience Lake Superior," says McClintock. "It's just a little platform—a lookout post—but it's everybody's favorite place. You can see the sunrise and the sunset from there."



intended to locate the optimal site for the camp, based on our observation of the terrain and sight lines through the trees to the lake. The developer allowed only 25 percent of the trees on one's property to be removed or thinned out, and since clearing a site for the house itself would account for some of them, we needed to be circumspect in selecting others for elimination. Standing on the ridge in a slight depression between two flanking hills, we looked far down the slope through the trees to the lake. In spite of the wind, the lake was still. We criss-crossed the site just below the top of the hill, making sure that we were one hundred feet back from the area that constituted the dune crest. We finally selected a shallow spot with an open glade where we could angle the camp to the northwest.

THE DEVELOPER ALLOWED ONLY 25 PERCENT OF THE TREES TO BE REMOVED.

After recording our site selection on the model, we departed to Grand Marais for the night. The next morning we inspected work being done by a builder in town. Noting the popcorn ceilings and prefabricated plywood siding, we decided that we would have to go farther afield to find the quality of workmanship we all wanted. The McClintocks' wish list included a standing-seam metal roof; stone, slate or wood floors; a stone chimney; and cherry wainscoting and/or ceilings. The developer mandated the use of cedar shingles or clapboard on 75 percent of the exterior and a roof pitch of at least eight-in-twelve on the main structure.

We returned to Marquette to interview additional contractors and inspect their workmanship, selecting one —Gary Campbell—who said that he actually preferred to





work from a complete set of architectural plans and had no problem in deferring to the architect for all design decisions. He agreed to assist with any negotiations with the DNR and to review our plans in progress to assure us that they were within the budget. However, he was adamant that a figure some 15 percent less than what we quoted was not unreasonable. I was very skeptical and reminded the couple of our original estimates, but labor was supposed to be cheaper in northern Michigan.

Soon after, I prepared preliminary sketches to present to Janet. The plans stretched her program into an eighty-five-foot-long lake-facing line from the sunroom to the master bedroom. The double-height great room, which included the kitchen and dining area, was dead center and backed by a mudroom entrance and a stair tower. The children's rooms sat above the kitchen and dining area, and a second-floor hallway looked over a balcony to the great room. With minor adjustments, the plans were approved, and we began to prepare elevations. In anticipation of the end-of-summer visit by the DNR, we sent off a detailed site plan to Gary, who staked out the camp's footprint.

Then the first boom fell. The DNR representative looked at our stakes and decided that some were set in slopes of greater than 25 percent. He told Gary that after years of experience he could "eyeball" such conditions.

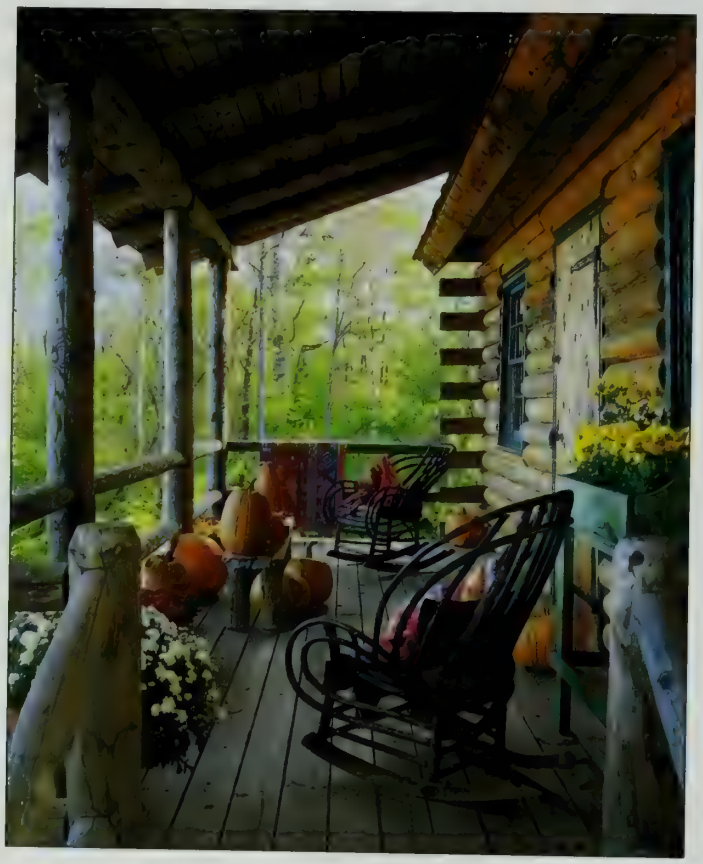
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**Under the main gable, a large deck extends along the lakeside façade. Local stones were used to "rusticate" the first-floor walls; the green clapboard exterior and red roof are, McCurry says, "reminiscent of Michigan cottages and camps of the Upper and Lower peninsulas."**

# A CABIN IN THE SKY

## KEN AND IDA MANKO'S RUSTIC AERIE ON A MAINE MOUNTAINTOP

*Text by Susan Dooley/Photography by Brian Vanden Brink*



Maine folk art dealer Ken Manko is trying to explain how he and his wife, Ida, wound up precariously perched in a cabin on the top of Mad Moose Mountain. "In 1987 a friend of mine said, 'I was in western Maine, and I saw a piece of land I know you'd buy. Do you want to go and see it?' I said, 'No.'"

But the friend persisted. "It'll only take us two and a half hours." Manko allowed himself to be persuaded into a pickup truck and out of the coastal town of Moody, where he and his wife live. When they reached the western mountains, "we drove along, and there was a wee For Sale sign on a piece of wood with a phone number on it," he recalls. "I asked, 'Where *is* this place?'"

"This place" was at the top of an old logging road—or the two tire ruts that were all that remained of it. "The land had already been on the market for over two years," says Manko, "and no one had gone

**"It's truly a getaway—there's no electricity or running water," folk art dealer Ken Manko says of the cabin that he and his wife, Ida, built on Maine's Mad Moose Mountain. ABOVE: Rocking chairs invite repose on the front porch. RIGHT: The cedar structure is anchored to granite.**





ABOVE: A fireplace made from stones gathered on the property warms the main room's sitting area. "We cook on the open hearth," says Manko. The antique Westport-style chair comes from Maine's central coast. Ralph Lauren Home Collection bedding, pillows and draperies.

to see it—including the person who'd listed it. Halfway up the two-mile road, we had to leave our truck and walk. My friend said, 'Don't turn around until you get to the top.' "

When he said, "Turn around," and Manko gazed out over the mountains, the long trek was forgotten. "I think what I said was, 'I want it!' "

As befits a couple who make their living from and are passionate about folk art, the Mankos wanted to build something authentic, and so they designed a simple cabin, using fieldstone for both the foundation and the firep[illegible]. For them, as well as their [illegible] young builders (one a great-grandson of the man who had owned the mountain in the late 1800s), it was truly a labor of love. "Every time the builders came up the road, if they saw a stone, they'd stop and bring it up with them," says Manko. The concrete was prepared in a hand mixer, with water from Crooked River, [illegible]t the bottom of the moun[illegible]n. [illegible]hey'd go down and fill [illegible] five-g[illegible]on pails, and by the time they'd get back up, there was only a gallon left in each pail.

"They cut the logs with chain saws and put the building together on the site," continues Manko. "They said that the only thing you could hear was an eagle. They also said that the weather changed constantly—it was cloudy one minute, sunny the next. It took three months just to enclose the structure. But we're talking several years to complete the basics. The cabin was set on stone pillars for support. Because of the strong winds, we had to anchor it to the granite with rebar, otherwise the wind would have gone under the porch and lifted the entire building. We're only about twenty miles from New Hampshire's Mount Washington, where there are up to two-hundred-and-thirty-one-mile-per-hour winds, and we get one-hundred-mile-per-hour winds here." Such winds make it impossible for the Mankos, who specialize in nineteenth- and early-twentieth-century American weath-

OPPOSITE: A 19th-century farm table is accompanied by circa 1890 pressed-back chairs in the kitchen area. "We discovered the nineteenth-century slate dry sink in a barn. We've had the eggs sign in our collection for thirty years." The oil depicts a Maine camp scene.





ABOVE: "I wanted a place where I could just take a nap anytime, not a formal bedroom." Birch-bark twig furniture found in the White Mountains of New Hampshire is arranged near a farmhand's bed that is covered with vintage blankets. Pillows and bedding from Ralph Lauren.

ervanes, to crown their cabin with one of them. But, Ken Manko points out, a cabin this primitive would never have had a weathervane anyway.

It took the couple ten years to build the cabin. The project progressed "as we had money and as we could get up there," Manko explains. "You can't go during the mud season. And you can't use it in June because of the blackflies. So it's July, August and September—and October, depending." One October visit was accompanied by a snowstorm and a windchill-factor of zero. After another storm, they had to spend twenty-eight hundred dollars just to make the road passable again.

The cabin, which seems to float over forests, lakes and mountains, stands in the middle of a meadow where wildflowers grow between sentinel stands of maples, pines and oaks. And, says Manko, a "fabulous beech tree—the bears climb up it to get the nuts." The couple's appreciation of the local wildlife, which includes the mountain's eponymous moose, as well as foxes, coyotes, skunks and the beechnut-eating bears, has survived the depredations of the deer that ate an entire field of pumpkins they had grown. Far from attempting to get rid of the pumpkin poachers, Manko reports, "I take truckloads of apples up for them."

He and his wife were determined to keep the cabin true to both the area and an earlier time. "The cedar shakes on the roof were hand-split in

*continued on page 275*



ABOVE: Ken and Ida Manko stand on the stairs with their daughter, Kate. RIGHT: "We used recycled cedar boards from an old Maine country store for the outhouse, which is about a hundred yards away from the cabin. It's complete with a miniature woodstove to combat chilly nights."

HE AND HIS WIFE WERE DETERMINED TO KEEP THE CABIN TRUE TO BOTH THE AREA AND AN EARLIER TIME.



# SPRING ISLAND SANCTUARY

## HIGH STYLE FOR A LOW COUNTRY RESIDENCE OFF THE COAST OF SOUTH CAROLINA

*Architecture by Mark P. Finlay, AIA/Interior Design by Victoria Hagan*
*Text by Michael Frank/Photography by Steven Brooke*



A couple (he in finance, she in advertising) decide to shake up their lives. They have an apartment in New York and a conventional country house in Connecticut. They realize they want a retreat that is more remote and bucolic, a place where the husband, who is an avid bird-watcher, can pursue his hobby merely by throwing open the living room doors. One wintry weekend he visits Spring Island, a naturalist's paradise off the coast of South Carolina. On impulse he buys a piece of land. He is lucky. His wife, on seeing it soon afterward, embraces the site, which is modest in size, shrouded in lush growth and ineffably tranquil. The dilemma: What kind of house can they slip in among the trees and the marsh that will partake of the local vernacular architecture without succumbing to strict historical reproduction?

For a solution, they turned to Mark P. Finlay, a Fairfield, Connecticut–based architect, and Victoria Hagan,

**On a riverfront site on Spring Island, South Carolina, architect Mark P. Finlay and designer Victoria Hagan created a house for [illegible]ents that functions on a modern [illegible] but has the essence of the Old [illegible]. ABOVE: The entrance fa[illegible]de of the ti[illegible]-roofed residence. "I wanted to give the house a sense of age and soul," says Hagan. "In this case the patina comes from the plaster, the iron hardware, the textiles." RIGHT: The fireplace is a focal point of the living/dining room. Pillow fabric, Decorators Walk. Ann-Morris Antiques sconces.**





"The high ceilings give the spaces an open, airy feeling," says Finlay. OPPOSITE: The prints by the dining table are from John Rosselli. RIGHT: In the kitchen are hanging light fixtures and stools from Ann-Morris. Miele dishwasher; Thermador cooktop; Viking wine cooler.



a New York–based interior designer. Finlay describes himself as an architect who plans a house from the inside out, paying close attention to the placement of furniture, the quality of light and access to the views; Hagan maintains that the sooner a designer and an architect develop a dialogue, the smoother and more successfully resolved a project will be. Both favor a crisp, cool, but never barren or unembellished aesthetic. Both respect fine craftsmanship and elegant, decidedly subtle materials. Both understand the importance of calibrating a house to its setting. They were a good match.

For a model, Finlay turned to the French colonial–style plantation houses that can be found in Louisiana and elsewhere in the South. From this antecedent he adopted a two-story plan. The first floor is clad in stucco and anchored with columns, as is traditional, while the upper floor is clad in beaded clapboard and finished with columns of turned wood. He designed a steep hip roof and specified that it be made of tin, which is also traditional. Tall French doors with transoms and working shutters complete the façade.



LEFT: "The family room is open to the kitchen, but it's defined," Finlay points out. A Holly Hunt low table is on an Elizabeth Eakins rug. The Ralph Lauren Home Collection sofa fabric is from Hinson & Company. Amy Perlin Antiques table, rear. Ottoman fabric, Donghia.

Inside, the house has ceilings that, on both floors,



**"The four-poster is a nod to the past, but it's also a way to come to terms with the scale, since the ceilings are so tall," Hagan says of the first-floor master bedroom. Ebony candlestick lamps, from John Rosselli, flank the British Khaki bed. Beauvais wool carpet.**

rise to twelve feet and help cool the rooms in the sultry southern summer. While drawing on the historical model, the house's floor plan is surprisingly streamlined and modern: A large entrance hall opens onto a central living/dining room, which is flanked on one side by a kitchen and family room and on the other by the master suite. Upstairs the configuration repeats itself: A screening, or sitting, room is bracketed by two guest suites.

"The house is one of the most straightforward I've ever done," says Finlay. "But it's not without its dramatic or refined side, which I think helps connect it to the nearby aesthetic of Beaufort and Savannah and Charleston." By way of drama, Finlay created the two-story entrance



hall, whose simple but stately staircase rises to an open gallery on the second floor. For elegance, and in order to make the living/dining room feel warmer and more intimate despite its ample volume, he added a coffered ceiling, columns, a handsome mantelpiece and wainscoting. In the hall, the floor is made of antique limestone; elsewhere in the house it is salvaged antique pine.

These materials—organic, earthy, with a mellow patina—are evidence of the successful, if sometimes negotiated, collaboration between the architect, the designer and the clients. Hagan recalls that when the pine was first selected, it had, as salvaged pine often does, a distinct orange hue. "I suggested—pretty firmly—that it be stained," she says. "The orange would have been too intrusive, and I wanted to give the house more of a plantation-like feeling." Another representative refinement of Hagan's: There was a suggestion that the French doors, which are mahogany, might be left unpainted. Hagan argued in favor of covering them with her trademark warm white. "Anything else would have made the room too busy," she says.

Despite the firmness of these opinions, Hagan concedes that she is always learning from her clients. On the Spring Island project, Hagan discovered that she was mistaken in her customary inclination—to advise that a family room be set on the best view (in this case toward the marsh) and the kitchen on the secondary one. "My client pointed out that the family room was a nighttime room, for reading and watching television, while the kitchen was the social center of the house, and he was right. Now I ask all my clients, 'Are you sure the kitchen is where you want it? Do you want to switch it with the family room perhaps?' "

Hagan also admits that, in a house of this size and level of formality, she probably would not have combined the functions of the living

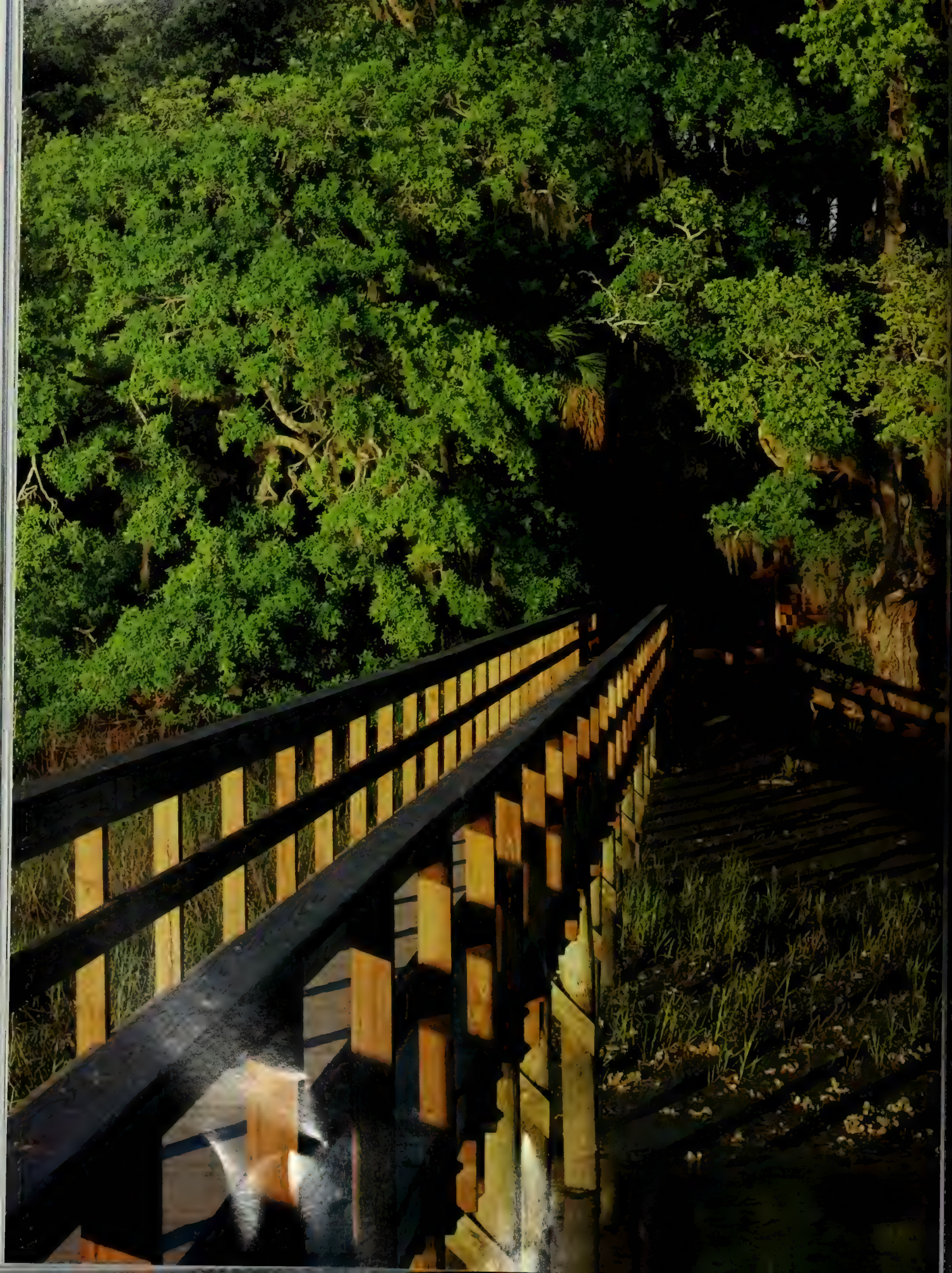
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## FOR A MODEL, FINLAY TURNED TO THE FRENCH COLONIAL–STYLE PLANTATION HOUSES.



**ABOVE: The clients, who are wildlife enthusiasts, enjoy bird watching and sunsets from the secluded second-floor porch. "The dark-green-painted paneled ceiling, exposed rafter tails and turned columns are all vernacular, Low Country details," notes Finlay.**

**FOLLOWING PAGES: "It was important to orient the house as much as possible to its setting," Finlay says of the west elevation. "The site is kind of an Eden, really," comments Hagan. "It's rural; it's natural; and the house nestles in the landscape as though it had been there always."**







# WESTWARD IN WYOMING

## COLLECTING MOLESWORTH TREASURES IN A FAMILY'S JACKSON HOLE LODGE

*Architecture by Nagle, Hartray, Danker, Kagan, McKay*
*Text by Elizabeth Clair Flood/Photography by Roger Wade*



"We wanted our family retreat to look like a thirties-style hunting lodge," Gail Cook says of Bear Lodge, the house in Jackson Hole, Wyoming, she shares with her husband, Dan. "We built it from logs and stone; it's crowned with a copper roof," adds architect James Nagle.

RIGHT: A circular drive of hand-laid local stone leads to the entrance. OPPOSITE: "We asked for a great room with a fireplace at either end of it and a balcony," says Gail Cook. In the dining area, the table, thunderbird chairs and fire screen were made by Thomas Molesworth.




The first piece of Thomas Molesworth furniture Dan and Gail Cook saw was a sofa that had burlwood legs and was upholstered in red Chimayo Indian weavings. He fell in love with the western sofa, built in Cody, Wyoming, in the 1930s. His wife hesitated.

"I'm a collector," says Gail Cook, who has gathered everything from shells and fossils to some of the finest antique dolls in the world. "I thought, If I get myself started with this, I won't be able to stop."

Six years later the Cooks, who divide their time between Dallas and Jackson Hole, Wyoming, are the top collectors of Molesworth furniture. They designed their Bear Lodge around the more than three hundred items they have amassed from auctions in New York and Idaho, ranches in Cody and Fighting Bear Antiques in Jackson. "Dan was retiring, and we wanted to build a thirties-style hunting lodge for our family and furnish it with pieces from Wyoming," says Gail Cook. "We liked Molesworth because it was American and it was western."

The Cooks had followed their son to Wyoming. On their first visit they were so overwhelmed by the beauty they saw around them that



RIGHT: Chandeliers and sconces crafted from branding irons illuminate the great room, where the living area's arrangement of 1930s Molesworth furniture includes a chessboard-topped carved low table that once stood in his own home. The blankets on the wall are Navajo.





ABOVE: Navajo rugs and Molesworth furniture, all from the 1930s, are set about the master bedroom. The painting is by Fritz Scholder. Displayed above the bed, which Gail Cook designed, are circa 1890 Sioux vests. She hand-beaded the leather draperies throughout the house.

within only two days they were searching for a place for themselves. After looking at a number of properties, they purchased land from the late Mary Mead, daughter of longtime Jackson rancher and former Wyoming governor Clifford P. Hansen.

The site is at the confluof the Snake and Gros Ventre rivers. Spruce trees grow thick, and creeks meander through the woods. Elk, moose, deer, coyotes, trumpeter swans, eagles and other wildlife inhabit the fifty-three-acre property, which the Cooks have placed under a conservation easement with the Jackson Hole Land Trust. They selected a building spot set back from the rivers, with views of the Teton mountain range.



The hunt for Molesworth items started at Sandy and Terry Winchell's Fighting Bear Antiques. The question was, Could they find enough

LEFT: A Bill Schenck painting of the Cooks' son Corbin hangs in a guest bedroom. "The Chimayo Indians are still weaving the same patterns as in the upholstery on the thirties Molesworth chairs," Gail Cook points out. The Native American beaded bag dates to the 1890s.

R FAMILY AND FURNISH IT WITH PIECES FROM WYOMING."



The granite-paved patio adjoining the great room, which has lodgepole pine furniture encircling a fire pit, looks out over a creek to the Grand Teton in the distance. "The creeks on our property are major spawning grounds for cutthroat trout," says Gail Cook.

pieces to furnish a lodge?

The Winchells were encouraging and the Cooks persistent. "We just looked and looked and looked," says Gail Cook. "The furniture was so foreign and so different to us. That made the hunt very exciting. It was fun to find things we hadn't seen before." Late one night Terry Winchell pulled into the driveway with a vanload of seventy Molesworth pieces from the George Ragner Lodge in Lake Conneaut, Pennsylvania, a 1930s commission. The next morning the Cooks bought everything right out of the van.

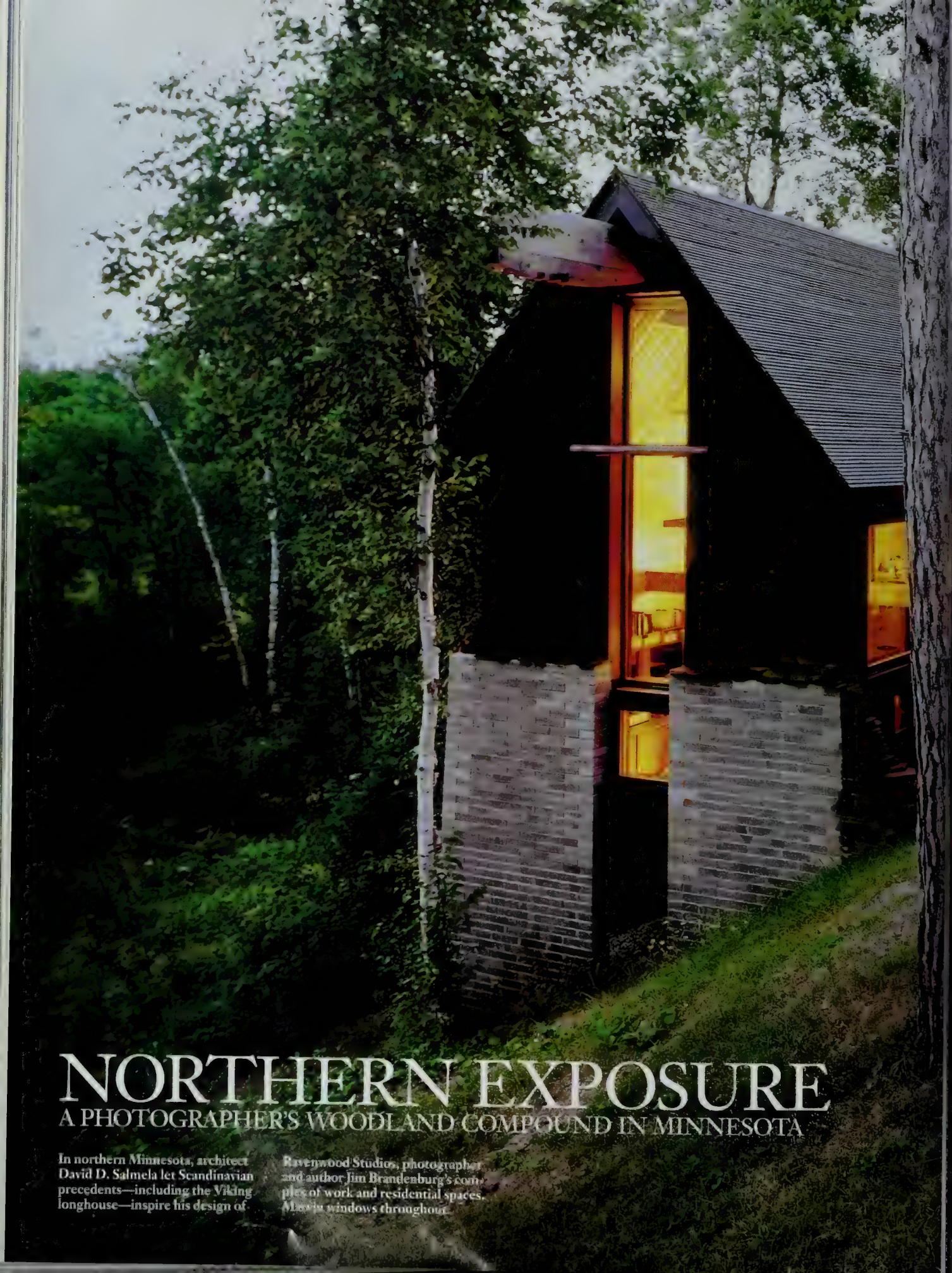
Thomas Molesworth established his Shoshone Furniture Company in 1931, and his first commission was for publishing magnate Moses Annenberg. Molesworth's early work was recognized for its handcrafted but sophisticated style. He went on to build original furniture and design interiors for ranches and lodges throughout the United States.

One of the Cooks' greatest discoveries was Molesworth's own furniture, including a collection of chairs and sofas covered with a Chimayo weave, a table with a routed top depicting a Native American and a low table bearing a zoomorphic design of a bird swallowing a fish. They jumped at the opportunity to acquire a sideboard with routed images of Native Americans, a dining table covered in leather and a set of thunderbird chairs—all from George Sumers's Old Lodge in Glenwood Springs, Colorado, which Molesworth decorated.

Gail Cook ended up with more than enough Molesworth for the lodge. Blending other objects into the interiors was also important to her. She collected Swiss bears, Native American beadwork and ledger drawings, European coat racks and Edward S. Curtis photographs and gold tones. There were her husband's Argentine stirrups and spurs to mix in as well. Like Molesworth, she obtained most of the Navajo rugs from traveling merchants.

As the couple's storage unit filled up, Gail Cook began designing the lodge itself, with architect James Nagle, of Nagle, Hartray, Danker, Kagan, McKay Architects, and contractor Mike Beauchemin. Before any construction started, the Cooks took Beauchemin to Toledo, Spain, to buy antique doors, which Gail Cook thought would make the house feel as if it had been around for years. By the end of their trip, they

*continued on page 276*



# NORTHERN EXPOSURE

## A PHOTOGRAPHER'S WOODLAND COMPOUND IN MINNESOTA

In northern Minnesota, architect David D. Salmela let Scandinavian precedents—including the Viking longhouse—inspire his design of Ravenwood Studios, photographer and author Jim Brandenburg's complex of work and residential spaces. Marvin windows throughout.



*Architecture by David D. Salmela, AIA*
*Text by Penelope Rowlands*
*Photography by Tony Soluri*



**ABOVE: Slate, cedar and stones from Lake Superior link the living room to the natural world, which Brandenburg has photographed for more than two decades. In the fireplace is a Danish wood-burning stove; the rocks above it radiate heat well after the flame has died down.**

How many people choose the site of their house with passing wolves in mind? About twenty years ago, when nature photographer Jim Brandenburg first began buying land in the northern Minnesota woods, he chose a beautiful location —one that's thick with aspen and spruce trees, next to a waterfall and near more than a dozen crystalline lakes. Yet for him, its main attraction was invisible: the area favored by *Canis lupus*, a creature Brandenburg particularly admires. "In positioning the cabin, there was a serious consideration other than aesthetics," he wrote in his best-selling photography book *Brother Wolf*. "If prey travels through, so eventually will wolves." And so they do here, along with all manner of wildlife, including white-tailed deer.

Now, in an inspired renovation by architect David D. Salmela, Brandenburg's cabin has grown into a compound with the primeval feeling of an ancient Viking settlement. "I was always intrigued by village forms in Scandinavia, especially in Sweden—the little clusters of storage buildings and barns," says Brandenburg



**RIGHT: The hall that leads away from the dining area is marked by a 7-foot ceiling, heightening the contrast with the 23-foot ceilings of the three-level studio space at the opposite end. On the wall is Brandenburg's 1991 photograph *Jack the Bison*.**





**"We violated nature by putting the house here, but hopefully we did it with style, grace and respect," says Brandenburg (above, with his wife, Judy). LEFT: On the first floor of the studio is his workroom; stairs lead to a loft. Vase from Ralph Lauren Home Collection.**

(who is of Norwegian descent), in explaining the impulse behind Ravenwood Studios, as he calls this hamlet of intricately crafted wood structures. "We dipped into my culture, using grass roofs and lots of wood."

For Brandenburg—a self-described "nature fanatic"—respecting the environment was of paramount importance. Located in the Superior National Forest, Ravenwood is adjacent to the Boundary Waters Canoe Area Wilderness—one and a half million acres of pure, unadulterated nature. Not only are there no roads in this federally owned and protected area, but planes are prohibited from flying low overhead. Which is exactly how Brandenburg and his wife, Judy, like it.

About two decades ago the couple, whose city residence is on the outskirts of Minneapolis, decided to spend more of their time in the woods, where they now own fifteen hundred acres. "I wanted to build a place so compelling that I wouldn't want to travel to a foreign country anymore," says Brandenburg, who has crisscrossed the world numerous times in



his long association with *National Geographic* magazine. In a five-year project, he and Salmela worked closely together on Ravenwood. "My task was to expand this place into a studio and home," says the architect. "The idea was not to upstage the log structures in any way but to use them as a nucleus for the expansion."

Salmela, who's based in Duluth, Minnesota, is of [illegible] extraction; like his clie[illegible] wanted the design to acknowledge both his own heritage and what he refers to as the area's "vernacular ties." In a nod to his ancestors' construction techniques, he used a wide range of natural materials, including both sod and cedar siding for the roofs. The resulting structures are beautifully integrated into the land.

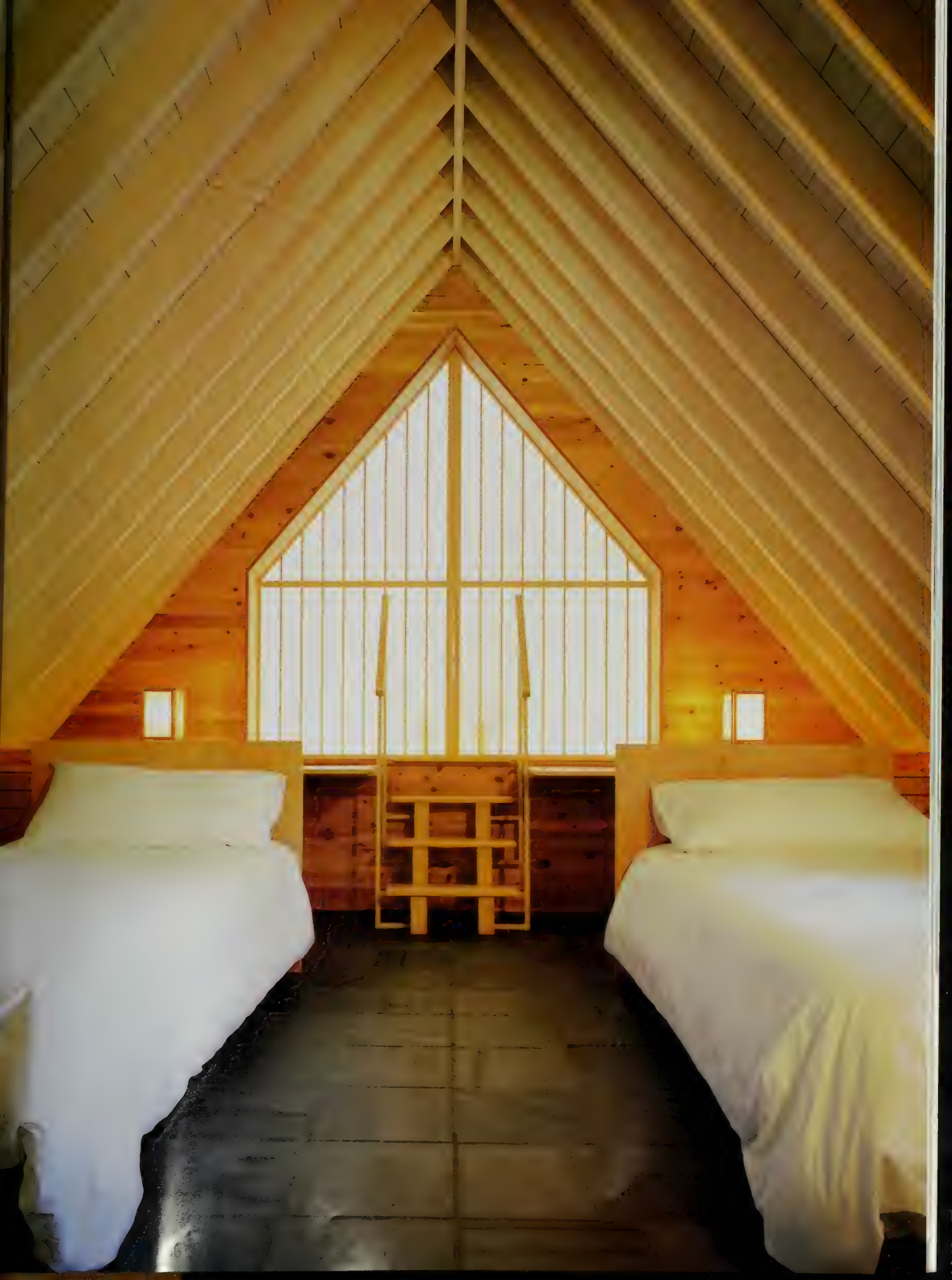
Ravenwood's original buildings (commissioned and, in part, designed by Brandenbu[illegible] had included a log cabin with a large second story cantilevering out over the first, inspired by *staburs*, the storage facilities that are ubiquitous in the Norwegian countryside. There was also a many-gabled "romantic little guest cottage," as Brandenburg puts it, and a sod-roofed sauna building.

Salmela restored the log cabin and created a major addition. He situated the addition at a forty-five-degree

*continued on page 277*

**Above: A loft on the top level of the studio is "used for rest and contemplation in the Zen tradition," says Brandenburg. "The ordered symmetry helps give a sense of balance and contentment." Japanese flutes rest on a bench; the pillows were made in Kyoto.**

**Opposite: The guest bedroom is separated from the contemplation loft by a shoji screen—and connected to it by a shared minimalist, Japanese-derived aesthetic. As in other parts of the house, hot water flows through pipes beneath the slate floor to warm the room.**




A two-story log guest cottage designed by Brandenburg and built 18 years ago was converted from an office back into a guesthouse. Artifacts he has collected while on assignment around the globe are on the bookshelves. The cedar light fixture is Scandinavian. Stickley armchairs.




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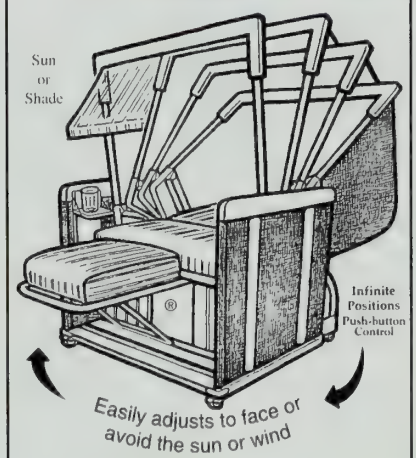






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meet out here every weekend," Fox says with obvious glee. "So you get this flow of kids, falling out of our house and down to the grandparents' house. It's like those old fairy tales, with kids wandering past ponds and horses to Grandma's."

Fox chuckles, clearly still awed at having actually created his fantasy. "Despite my size," he finally quips, "I don't feel lost in big spaces. I've always loved them"—in part, perhaps, because of his peripatetic childhood, spent living in army housing, which he gracefully describes as "limited," adding, "when my father retired, army pension housing was even smaller. Basically we lived in apartments until I was sixteen, when we moved into our first house, which was smallish." Two years later Fox left that home, springboarding into a show business career that has included two hit television series—*Family Ties* and *Spin City*—and starring roles in films such as *Back to the Future* and *The American President*.

Like most housing endeavors, the New England project turned out to be not only a house but a life lesson about the power of your own backyard. For five years Fox and Pollan spent their weekends on a Vermont estate called Lottery Hill Farm. "But after the twins came," says Fox, referring to his five-year-old daughters, Schuyler and Aquinnah, "those five-hour drives to Vermont became a problem."

And though the couple searched "all over New England" for the perfect follow-up house, it wasn't until Fox was cross-country skiing with his mother-in-law that it dawned on him that he was sitting on his own best idea. "Behind Tracy's parents' compound were these eighty acres of untamed land that we used for recreation," he recalls. "Frankly, we took them for granted until the day I heard it was being developed. And, sure enough, a speculator had brought in electricity and was laying roads and subdivisions for houses. I said, 'Wait a minute. This is where we hike.' Fortunately, there was a real estate depression at the time, so I was able to get a great deal on the land. I bought it to preserve it, to keep it from becoming a neighborhood."

When Fox and his mother-in-law skied onto his property three years later, it suddenly hit him. "I realized that not only could I not see Tracy's parents' property from there, I couldn't see anybody's. I said, 'What am I doing? This is a perfect place to build.'"

So they did. And eighteen months later there was an enlarged pond, an imported, renovated eighteenth-century barn and, of course, the house with the great room—and a great rug. "The really Marc thing in that house is that rug," Fox says of the thirty-seven-by-fifteen-foot carpet in the great room. "It's the biggest one I've ever seen, simple but exquisite."

And what did he say when his decorator suggested a completely handmade rug?' The first thing I said was, 'How much?'" Fox laughs. "I'm no fool. But Marc has great contacts and was able to get the price down."

"The rug is the heartbeat of the project," confirms Charbonnet. "It pulls the great room together, which in turn pulls the house together. The rug grounds the entire home." Charbonnet based the rug on a Swedish Arts and Crafts pattern that he "abridged in design and color," he says. "The color scheme now is a mixture of golds, beige, ocher, with green and charcoal detail, married with a brick-color mortar pattern. It really complements the furniture, which is an eclectic assortment." Including the couple's extensive collection of American pieces. "They have some wonderful things," notes Charbonnet. "In the great room, there's a rare American hooked rug of a lion, which I had framed in glass so it wouldn't fade. On the second floor is a mid-nineteenth-century English quilt. They have a collection of antique rugs, one of which we used in the family room, where there's also a lovely oil by Tracy's sister-in-law, Judith Belzer."

When it came to fabric selection, Pollan had the final say. "She has a very good sense of style," says Charbonnet. "She makes herself understood. Once we presented things to her, unless Michael didn't like them, it was a go. They're also fast. Tracy and Michael are very much in sync."

Charbonnet's assertion makes Fox laugh. "When he says that Tracy and I are in sync, read that, 'I'm well trained.' I've been brought around."

Asked to describe their collective taste, Fox pauses. "The word that comes

o mind—not to sound pretentious—s *honest*. Though there are things in he house that are purely for the eye, hat please us—I have an affection for olk art, though not to excess—everyhing has a purpose. There's no hyperole, nothing that's there for its own ake, which creates a flow that's relaxng and easy."

Still, Cajun imagination abounds. For example, the stenciled friezes in the great room, kitchen and master bedroom. "Those were done by Rafael Pimentel, who used to design all of Peter Marino's borders. These aren't just borders and stencils, they're one-of-a-kind works of art, designed and painted by Rafael." Also in the bedroom, Charbonnet points out the beautiful old chest sitting at the foot of the bed—an astonishing reproduction, as it turns out, of an eighteenth-century blanket chest that Charbonnet found in a Connecticut museum, which, cunningly, houses a swivel television set that can be viewed from bed or sofa.

For Fox, however, the property is as much about exterior as interior. "Jean Brooks, the landscape designer, did an amazing job—like the big rock in front of the house that we had put there. It's aesthetically pleasing, of course. But you can put in all the jungle gyms, habitats, fancy playgrounds—and we have one—and the kids still go to the rock. Jean also miraculously saved this gigantic elm tree on which she hung a tire swing. The kids are always there or on the rock." Not to be left out, Fox designed his own play area—a cozy fishing shack by the pond (also decorated by Charbonnet). "It's my playhouse," he confesses sheepishly, "but I let the kids go in."

It is clear that Tracy Pollan and Michael J. Fox love the results of their two-year odyssey. "It's a fantasy, a place we go to on weekends where everything else falls away," says the actor, whose public revelation of having Parkinson's disease over a year ago threw him even more into the spotlight. "To have the project realized the way it was is a real luxury." He pauses. "A lot of people working on it didn't know about my health—Marc, Ewa, Charlie and Jean certainly didn't—yet they created for me the best therapy possible: this wonderful escape where I can be with my family." □



*continued from page 217*

the cottage scale and to the exterior barn siding that clads several walls.

Despite such carefully calibrated richness of texture, this space, however inviting on winter nights, might feel claustrophobic did it not open onto a small sitting room flooded gloriously with garden light and appointed with the modernist restraint that is a signature of the firm's: a Mies van der Rohe low table of chrome and glass; Art Déco leather club chairs; a Noguchi rice-paper floor lamp. By adding two narrow slabs of unpolished slate, the designers transformed a pair of massive stone eagles ("They came with the house") into handsome consoles, above one of which is a group of black-and-white photographs by Robert Doisneau—"of couples in love," the wife notes—from the owners' archive of twentieth-century prints.

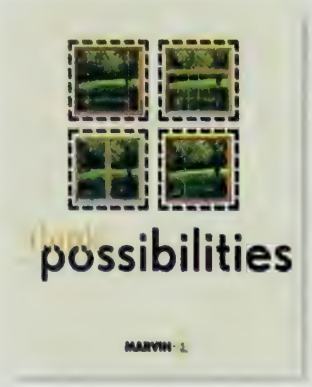
Perhaps the purest room in the old barn is the master bedroom. Elsewhere the designers had to accommodate what Mindel calls "the sins" of earlier renovations. But the bedroom was a grand, well-proportioned "blank slate," seamless and timeless—or so their virtuosity has made it seem. The roughness of the

> "The décor had been a caricature of country cozy: Pizza Hut meets Pepperidge Farm."

woodwork is a foil for the suave mix of contemporary and Art Déco furnishings, sensuous fabrics and European antiques. Like the last movement of a sonata, the décor recapitulates the themes of austerity and romance, serenity and edginess, introduced elsewhere in a different tempo. Says Shelton: "Every sophisticated gesture has a rustic counterpoint."

The designers' work, however, is not yet complete. Shelton and Mindel are sketching a nursery. There are plans for a roomier kitchen, more suitable for a young family, and perhaps a new wing. The grounds and garden are maturing. The surprise twist to this modern fairy tale? Even for happy lovers—perhaps especially for happy lovers—time never stands still. □

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Without recourse to measuring devices, he drew an amoeba-shaped form on our site plan that he called "the area of impact." It was only sixty-five feet wide at its irregularly shaped widest point and was no longer parallel to the contour lines. This meant that the camp's lake façade would face due north but that the land would slope down across it from east to west, and the structure would no longer sit on the site with a sympathetic relationship to the hillside. There appeared to be no recourse or appeal; the DNR's decision was final. We were forced to redesign the project to fit these arbitrary boundaries.

We came up with a new scheme that stepped the kitchen and dining room to the rear behind the great room and stepped the entrance stair back yet again in a symmetrical progression that appeared to work within the amoeba. But we were taking no chances. We asked the DNR representative to stake the site so that we could have an accurate survey. We also hired a local engineer to design the foundations, because of the many stepbacks needed to squeeze rectangular rooms into an amorphous form. It took a month to put the foundation plans together. In the process, the full basement shrank, a separate stair to access it was tucked into a corner of the sunroom, and the laundry was moved to the lower level. With all of the stepping of the plan required to navigate within the amoeba's shape, the camp took on an interesting character. We made a special model of it, which Doug put under the Christmas tree for Janet in December 1994.

We met in Chicago immediately after the first of the year to finalize the finishes, select hardware and review the electrical and plumbing plans. We completed the plans and specifications and presented them to Gary to price the following month. The second boom then dropped for Janet and Doug. Gary's original estimate was indeed unrealistic. We knew that the intricate foundation work would add approximately twenty-five thousand dollars to the job, and there were extra costs associated with many windows and many setbacks, but the necessary complexities of the plans, coupled with the fine finishes, added even more to the square-foot price than was anticipated. Once again we needed to reduce the scope of the camp.

To optimize views of the lake and the amount of available light that filtered through the trees, we had used transoms over windows and doors and a ceiling height of ten feet on the first floor. Our first adjustment was to eliminate all the transoms and drop the ceiling down to nine feet on the main level and eight feet on the second level. We discussed eliminating the two stories' worth of stone from the fireplace, but this would have seriously diminished the camplike quality of the main room. What we did do was replace the standing-seam metal roof with an asphalt shingle one, which, coupled with the forest-green stain on the clapboard siding, gave the camp a more casual air—one more in keeping with the ad hoc aura of the spartan camps of yesteryear. Janet kept her cherry wainscoting but gave up her painting studio over the garage.

Once the numbers were adjusted, construction began in late spring of 1995, when the last snow had melted. Our project architect approved the framing in late June, and before the snows fell again in the fall, the house was roofed and sided and closed in for the winter. During the construction process, which Janet and Doug were supervising, Gary declared bankruptcy. Doug took over the administration of the contracts, communicating with the subcontractors directly. He hired the first woodworker we had interviewed in Munising to supervise the interior finishing, and the couple hung up mackinaws and spread out Hudson's Bay blankets on the beds a year after construction began.

Joking about the trials and tribulations of the building process with Janet after the dust had settled and they had had a season at the camp, I was tempted to ask her if she had ever seen the movie *Mr. Blandings Builds His Dream House*. We could undoubtedly collaborate on a new script for another version of that much-told story. □

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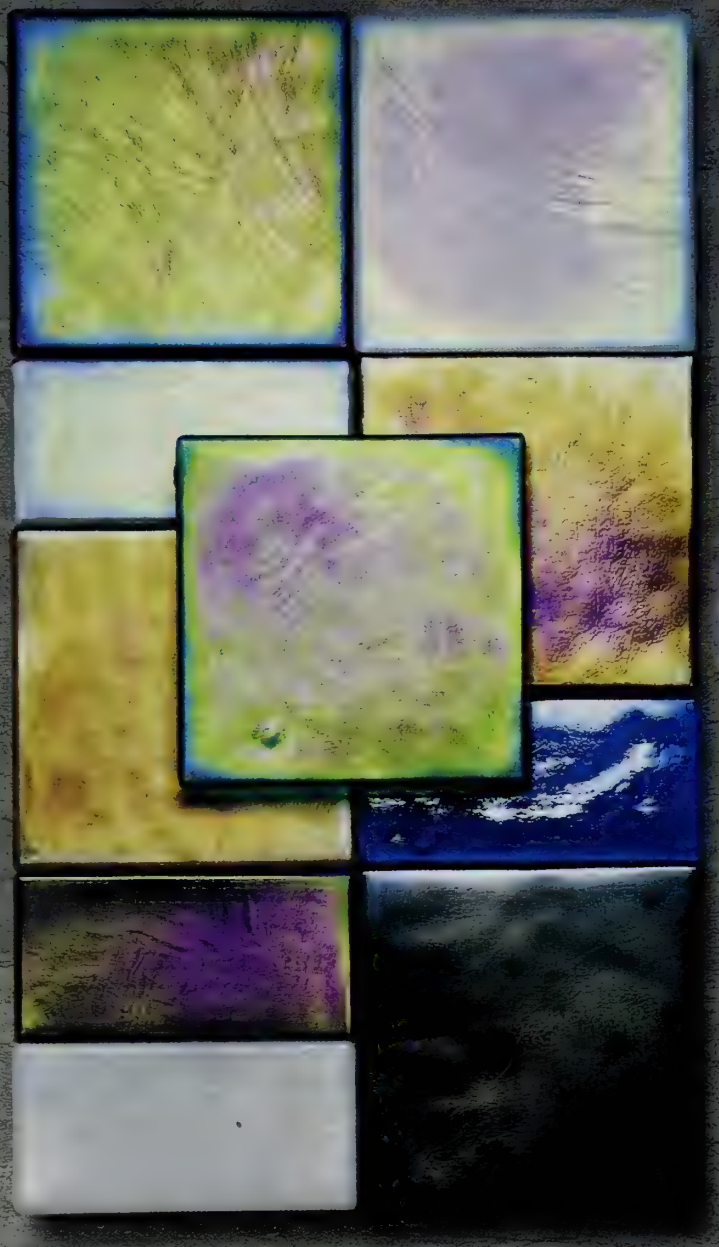


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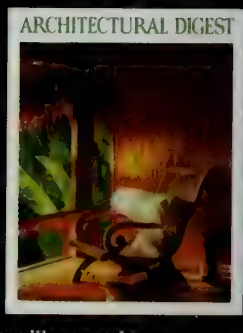
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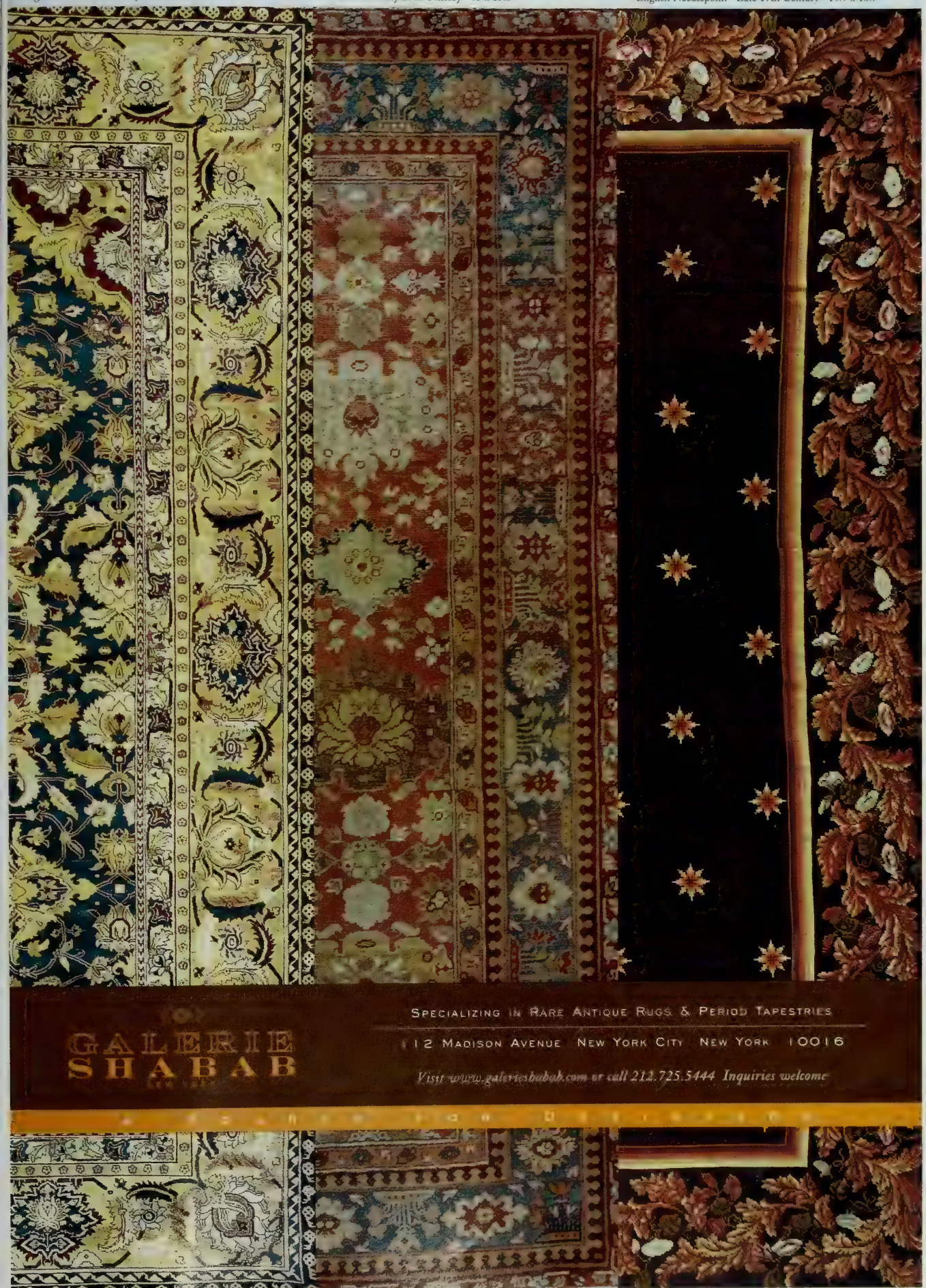

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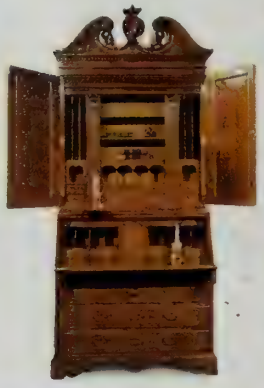
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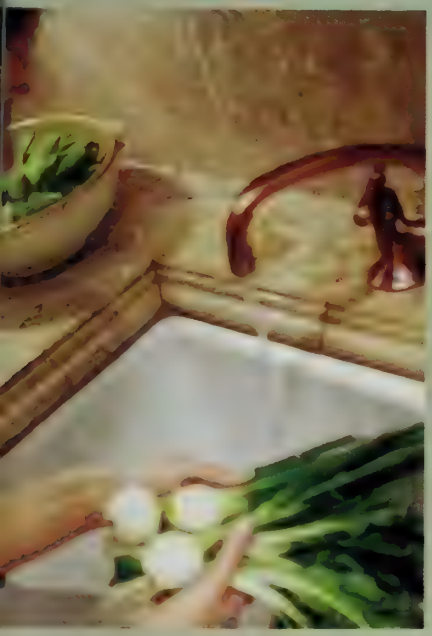
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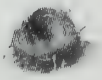
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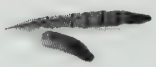
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## NATURE'S WAY IN BIG SUR

*continued from page 227*

The underlying structure is concealed. Retaining walls of eight-inch-thick concrete block are braced by a roof of laminated steel beams and rafters that were cut from redwood trestles recycled from an Oregon railroad bridge. Local stone clads the retaining walls around the sunken half-moon courtyards, one of which is shaded by a trellis that straddles the opening. "I tried to keep it all as natural as possible," Muennig says.

Nature rules inside as well. A moon gate, its shape echoed in a small circular pool beyond, draws one into the atrium, a living/dining area that resembles a tropical greenhouse. Huge papaya, guava and banana trees graze the skylight and crowd around the dining table in the center. Redwood poles with steel axhead capitals support bowed, laminated beams and curved steel girders. Side walls billow out to accommodate an elliptical kitchen on one side and a studio on the other; both are lit by crescent-shaped skylights and have built-in furniture shaped by the plan. At the far end of the atrium is a fireplace—a feature that Wright insisted was the symbolic hub of every dwelling. To ward off the chill on winter nights, radiant heat was installed in the terrazzo-like concrete floors.

A skylighted passage lined with bookshelves leads to the bedroom, and there Muennig was able to indulge his fantasy of building a spiral vault, with redwood joists radiating out and up from a steel column. The bed is set high on a dais of drawers and looks onto a courtyard that faces east and catches the first glow of dawn.

Mickey Muennig's residence is full of energy and motion. "I like undulating spaces and flexible ways of framing rooms," he explains. "Wherever I build, I'm influenced by the land, and I allow the structure to be shaped by the forces of nature."

It's also a place to seek inspiration, with nothing to disturb his reflections but the occasional wild boar, bobcat or mountain lion amid the more commonplace fauna. Above all, it is a house that contains the four elements—earth, air, water and fire—holding them in balance and expressing the spirit of place. □

## A CABIN IN THE SKY

*continued from page 246*

Maine," says Manko. "The hardware—hinges and stuff—are all from Maine, mostly from old farmhouses." Even the outhouse is built from cedar boards, taken from a defunct Maine general store.

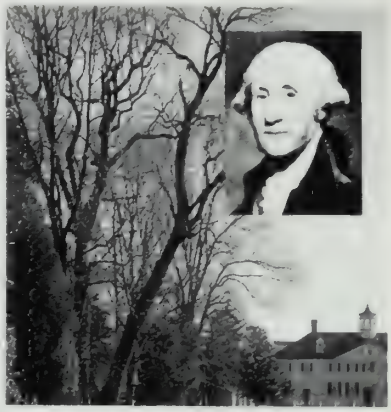
Ironically, the cabin itself is constructed from cedar logs brought in from Wisconsin. The couple were unable to obtain Maine cedar of the right dimensions and had to make a reluctant choice between lumber from Canada and from the Midwest.

The majority of the pieces inside—fishing creels, signs, paintings, as well as the furniture—were purchased in Maine. "We always combine our trips with stops at the local flea market," says Manko. "The things we find inland are more related to logging or hunting, while the coastal area is more related to the sea." The farm table and red chairs have been left exactly as he and Ida found them. The twig daybed next to the fireplace was made by Maine craftsman Doug Nye.

"Authenticity and coziness are important to us," says Manko. The cabin is heated with wood cut from trees blown down on the property, and it is lit with candles. There is no stove, only the open hearth, where food is prepared in cast-iron cookware.

"One year we decided to have Thanksgiving dinner at the cabin," Manko remembers. "We knew we wouldn't be able to get up the mountain in November, so we went early, taking a partially cooked turkey, which we finished off on an eighteenth-century spit. Everything else we cooked in the fireplace, and it was delicious. We had to keep our coats on while we were eating, because the snow was blowing in through the cracks and drifting onto our plates, but it was wonderful.

"If you were dropped in by parachute," he says, "you wouldn't know where you were or when you were. It's a trip back in time, to take a ride up there and sit on the porch for an hour or two. There's always something that needs to be done, but if you ever do sit down and start to read a book or smoke a pipe, it's so peaceful you fall asleep. The great thing about the place is that it's inaccessible." But then, admitting that he and Ida and their daughter, Kate, don't get to the cabin as often as they like, Ken Manko adds, "The *bad* thing about it is that it's inaccessible." □

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## SPRING ISLAND

*continued from page 253*

and dining areas in a single space. This too was a request of her clients', and it contributes to the house's contemporary slant. "You don't feel like you're living in a different era," the designer observes. "The room is truly a place to gather, to talk and to eat, to watch the sun move across the sky, to look at and listen for the birds."

Anyone who is familiar with Hagan's palette knows that it tends to be rich—within certain limited parameters. She favors colors and textures that are organic: sand, stone, sage, brown, ebony. She likes there to be a perceptible evidence of the human hand: The hand-troweled warm-white plaster walls in the main living space are one example; its handwoven rug is another. She knows, too, when to ratchet up the style. In the living/dining room, she painted the ceiling a gray blue; it shows off the coffers and creates an illusion of sky overhead.

As always, her choice of furniture and textiles was judicious. She looked for pieces that had some connection to the natural: The Empire chest in the entrance hall, for instance, has a stone top, as does the low table in the living area. The dining table, designed for the house and made of old wood, was inspired by a rustic farm table. Accessories are minimal. There are bird prints and bird books in the living/dining room, reflecting the owner's hobby; there are old gilt mirrors in the entrance hall and living area, to give the interiors a sense of patina; much of the hardware is iron and in so spare an environment acquires a sharply calligraphic quality, like strokes of ink on a blank page.

Victoria Hagan likes to say that, while her interiors reflect a distinct point of view, her goal is to help her clients interpret and express their own tastes and inclinations. "I see myself as a producer, bringing together craftsmen, objects, textiles. I like to make houses that are very specifically tailored for the people who live in them. I like to solve problems." Then she adds with a smile, "But more than anything else—if I can say this in connection with the house of an avid bird-watcher—what I *really* like to do is help people build nests." □

## WESTWARD IN WYOMING

*continued from page 261*

had fifty-seven doors, all between two hundred and four hundred years old.

"I had in mind a lodge with a central pavilion, which would have a symmetrical great room with a fireplace on either end of it and a balcony all around," explains Gail Cook. "We'd been in a number of hunting lodges throughout the world, and we understood their basic form. But we wanted our home to be fanciful and fun, made with materials from the area."

Beauchemin found dead standing trees to use for the walls. "I was looking for logs with character," says Gail Cook. "The more blemishes the better. I liked the beetle tracks." She also insisted on the burl accents, knowing that craftsmen such as Molesworth often incorporated the burls into their creations. Salvaged chestnut boards were laid down for the floors; the ceilings are recycled *latillos*.

The interior had to be rugged, in the manner of most western design. It took a mason three years to build the two Montana moss rock fireplaces in the great room. Jeff Morris constructed castle-size chandeliers from antique branding irons. A gnarled balcony crowns the space. Paleontologist Wallace Ulrich, of Fossilworks and Ulrich Studio in Jackson, installed a six-thousand-pound fossil stone, which displays fish skeletons from the Eocene period, for a kitchen countertop. The rustic theme also extends to the bedrooms and baths.

Attention to detail is evident everywhere. Each tile in the baths, for example, was custom-drawn. Gail Cook even went so far as to bead all the leather draperies in the house, as Molesworth did at the Old Lodge. She purchased a set of them at auction to use as her model. It took her one hour for every inch, and when she was done, her beadwork stretched the length of one and a half football fields.

Now that Bear Lodge is completed, it is full of family and friends coming and going, just as the Cooks had envisioned. Despite the house's finished quality, however, Gail Cook still hunts for 1930s Molesworth pieces. And she is understandably proud of what she and her husband have accomplished. "I hope the lodge stays intact and in the family," she says. "There's so much of Wyoming in it." □

*Continued from page 268*

ingle to the cabin (which now consists of a kitchen and a master bedroom), connecting the two with a multipurpose space. The most imposing element of the new wing is a long, narrow studio with a steeply pitched roof, inspired by the Viking longhouse. It's a voluminous, three-story space comprising not only a studio but also a computer room and a Japanese-inspired "contemplation loft." The other three discrete parts of the addition are a two-story section containing the living room and a guest bedroom; the connecting area, with a dining niche, a gallery and a "brook-viewing area"; and, on a single floor, a mutton-windowed area for storing cameras. Salmela designed another guest studio (also in longhouse form) and a semicircular garage, partially built into the hillside.

From a distance, the complex appears mysterious and difficult to parse. Salmela took pains to make it user-friendly, however—even building a boardwalk that leads visitors from the carport past the waterfall to the front door. (In this way, "you understand the terrain around you before you enter," he says. "It enhances the structure immensely.") From the entrance, one passes into the triangular connecting area. Salmela kept the ceilings low—just seven feet—to match the relatively diminutive proportions of the original log cabin, which is only seventeen by nineteen feet on its first floor.

From the connecting space, one turns a corner to enter the new studio, which presents an abrupt and exhilarating shift in scale. "When you're around the fireplace in the living room, it's low and quaint," Salmela says. "But when you get into the work space, it soars to three stories." With its open stairway, the twenty-three-foot-high building seems enormous. But size here is deceptive. "There's a perception of greater width than exists," says Salmela, pointing out that the structure is only fifteen feet wide.

The new spaces integrate a number of materials—stone, cedar, cherrywood, slate—as well as influences ranging from Nordic to Japanese. The studio's workroom—"like a little theater," Brandenburg says—is used for seminars, slide shows and exhibits. There's also a writing cabin and numerous areas in which photographs are viewed and meetings held. Even the garage doubles as a lecture space. Those who visit tend to be "outdoor writers, editors, friends and family," he adds, and they often turn up with work in mind.

Brandenburg worked full time on the renovation, learning a great deal about architecture from Salmela in the process. "We tried to be respectful of the site by keeping the buildings dark and hunkered down," the photographer notes. Having all the buildings stained dark, including the once tawny, original log cabin, had a radical effect. "The blackness creates a common bond between them," Salmela says. "It relates them to the old log structures in this area, where people used to put creosote on them."

The way the buildings are clustered —tightly, yet in the midst of vast acreage—makes Ravenwood seem cozy and reassuring, a knot of warmth and human life in a woodland region that's often inhospitably cold. New and old structures meld together, positioned by Salmela so that "they're very close, the way the houses were arranged by the first settlers," he says. "There's a protective quality to the way they're arranged. It makes you feel secure."

The Brandenburgs kept the interiors simple. The furnishings come from all over the world, from the French modernist chrome-and-wicker rocking chair, acquired a quarter of a century ago, to the delicately stylish Swedish lamps, made of paper-thin cedar, that illuminate both the dining area and the living room. The photographer himself created some of the sculptures and furniture, including a spare, Japanese-inspired bench made of stone and Douglas fir. And almost everywhere, his striking photographs—a wolf paw print, ravens on a frozen lake—are on display.

When architect and client first began working together, "I'd burned out as a photographer," Brandenburg recalls. "I had reached the limit." By the time the compound was done, though, his picture-taking impulses had returned. "This house and this whole experience really gave me a transfusion of hope and excitement." And after Ravenwood gave him new creative life, he returned the favor: Jim Brandenburg's latest book, *Chased by the Light*, celebrates the wildlife to be found, in every season, in his own swath of the northern woods. □


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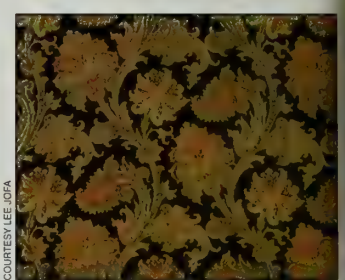
**● Osborne & Little**

The new Nina Campbell fabrics at Osborne & Little (212/751-3333) are named after characters from Shakespearean works. In the Stratford Prints collection, there is *Rosalind* (above), a cotton chenille in shades of red and black; it has a soft-focus quality created by the surface of the chenille. *Hippolyta* (above right), with its red-and-brown bamboo leaves surrounded by silver-metallic shoots and seed bursts, has a 1950s feeling, which is unusual for a Nina Campbell design.

A second collection, Perdita Silks, includes *Hermione*, which has a woven design of raised, shaded polka dots in pink on a cinnamon background. *Leontes* shows a pattern of large shaded circles. The fabric is reversible—red circles on pink on one side and pink circles on cinnamon on the other.

**● Lee Jofa**

Lee Jofa (212/688-0444) has new variations of its traditional, rich designs. *Bryanston*, a pattern of cabbage roses, carnations and tulips entwined in vines, is printed on both linen and chintz in the old-fashioned hand-block method. *Ch'ien Lung* has a dramatic design of peonies and other flowers done in the manner of Chinese painting; the material is linen, and the background is black, cream or ocher. *Giovanni* (above) is a paisley on linen.



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**● Holly Hunt**

Holly Hunt, who has introduced such giants as Christian Liaigre to the commercial market from her base in Chicago's Merchandise Mart, has signed Wendell Castle as one of the attractions of her new 22,000-square-foot skylighted showroom (305/571-2012). The space, in Miami's design district, was designed by Alison Spear. Castle, whose sculptural furniture appears in the permanent collections of several museums, has done a line in ash and mahogany, including the Huevos table (left). **Rose Tarlow**'s line is also featured at the showroom, as are John Hutton's designs for Sutherland's outdoor collection and new indoor line, Soft Breeze.



FELICIANO

**● Carleton V**

Tyler Hall, a small and innovative wallpaper company that began a few years ago, is now showing at Carleton V in New York (212/355-4525). The designs in the firm's current Positano Collection are diverse adaptations of traditional themes. *Bardolino* (above) is named for a resort on Italy's Lake Garda, and *Nymphaea*, a design of thickly clustered water lilies and their leaves in tones of green and blue, has a 1950s retro look.

*continued on page 280*



John William Waterhouse, *Ophelia*
oil on canvas, signed J. W. Waterhouse, 124 x 74 cm

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# TO *the* TRADE

## VENETIAN-STYLE PLASTER

Terry Bryant really understands how to make high-quality plaster," **Daniel Solomon** says of the owner of **Terra Briosa** (and of TBC) in San Francisco, which specializes in integrally colored plaster. "He studied in Venice and adopted a Venetian technique." Indeed, Bryant did find inspiration in the work of Italian architect Carlo Scarpa, a champion of *stucco Veneziano*, which combines ground lime, marble aggregate and pigment and is applied in multiple layers before being burnished. "It's a very labor-intensive process," Bryant observes. Terra Briosa offers four types of effects, from rustic to a superpolished, mirrorlike finish. Terra Briosa, 1045 Sansome St., San Francisco, CA 94111; 415/362-3916.



WILL MOSGROVE

**Daniel Solomon with samples of Terra Briosa's plaster finishes**



JONATHAN PILKINGTON

## A HANDLE ON DESIGN

In the 1800s London's Cleveland Street was the neighborhood of ironmongers. Doorknobs, knockers and lock plates were made there for houses grand and modest, from castles to row houses. **J. D. Beardmore,** one of the leading manufacturers, acquired many of the small firms over the last century, and in the course of a recent move discovered original patterns and pieces in the basement, some of them untouched for 60 years.

Now Beardmore is producing a doorknob identical to one made by Sir Jeffry Wyatville for his renovations of Windsor Castle from 1824 to 1840, as well as other pieces. **Anouska Hempel** and other designers are customers. J. D. Beardmore & Co. Ltd., 17 Pall Mall, London SW1Y 5LU; 44-20-7670-1000.

**Reproduction knobs from J. D. Beardmore in London**

# TO *the* TRADE

## A THIRTIES THERIEN

There's such an acute awareness of 1920s and '30s design that we had to respond," **Therien**'s Robert Garcia says of a new line of furniture inspired by the look of that period. Although he acknowledges the influence of Jean-Michel Frank, Jacques-Emile Ruhlmann and Le Corbusier, Garcia particularly admires Eileen Gray's approach to design. "She treated furniture as an art form, and while many of her designs were extreme, she had a following among sophisticated and wealthy connoisseurs."

Therien's box lounge chair is reminiscent of the Cubist style in early-20th-century design, and the Edinburgh commode is sculptural, notes Garcia, adding, "Its zigzag profile plays on light and shadow." He was careful with the proportions of the Marseilles media or computer cabinet. "I didn't want it to be massive," he says. "The open structural base gives it a lightness."

The Linear Series represents a first for Therien Studio Workshops—the designs are all originals rather than reproductions, which are what the firm is known for. Therien Studio Workshops, 716 N. La Cienega Blvd., Los Angeles, CA 90069, 310/657-4615; 151 Vermont St., San Francisco, CA 94103, 415/864-0212.



THERIEN STUDIO WORKSHOPS

**The Marseilles media cabinet by Therien Studio Workshops**



COURTESY ARRAS MARBLE

## ART STONE

**David Linley** has commissioned inlaid-marble tabletops from **Arras Marble** in London, and **Kelly Hoppen** is interested in jalee-work screens. "Our marble [left] is carved or inlaid by hand in India to a quality that is more like fine art than ornamental stone," says Arras's Dana Genis. "We do everything from single panels to structural cladding for one-hundred-foot arches." Semi-precious stones are used. Arras Marble, 35 Ivor Pl., London NW1 6EA; 44-20-7258-1889.



**Handmade Italian terra cotta planter designed by Guy Wolff for Seibert & Rice.**

**Eclipse Lounger from the Praslin Collection by Henry Hall Designs.**





**Hand-painted serving pieces from the Buon Giorno Collection by Vietri.**


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**Kenneth & Ida Manko American Folk Art**
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Pages 248–255:
**Mark P. Finlay Architects, AIA**
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